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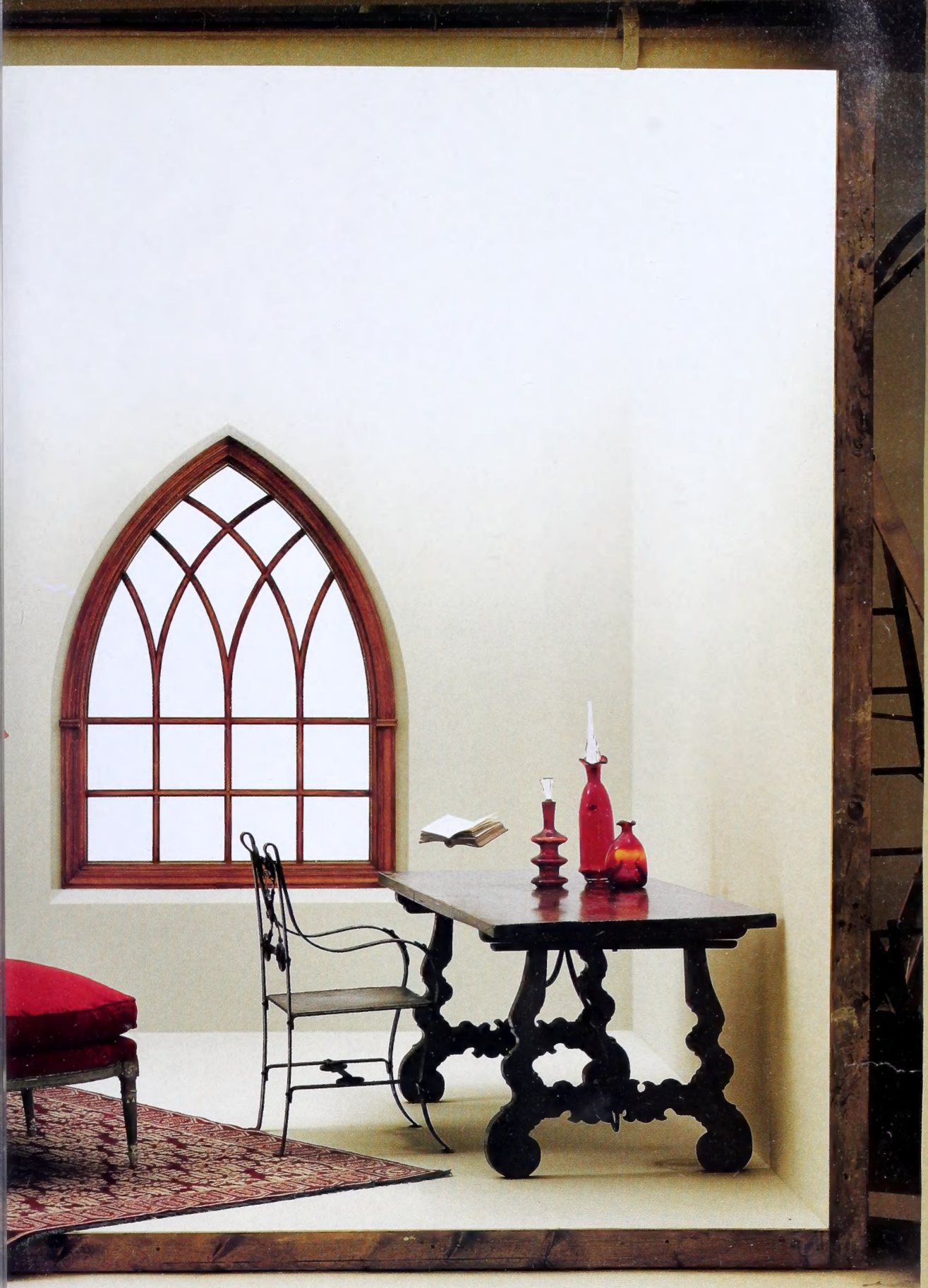
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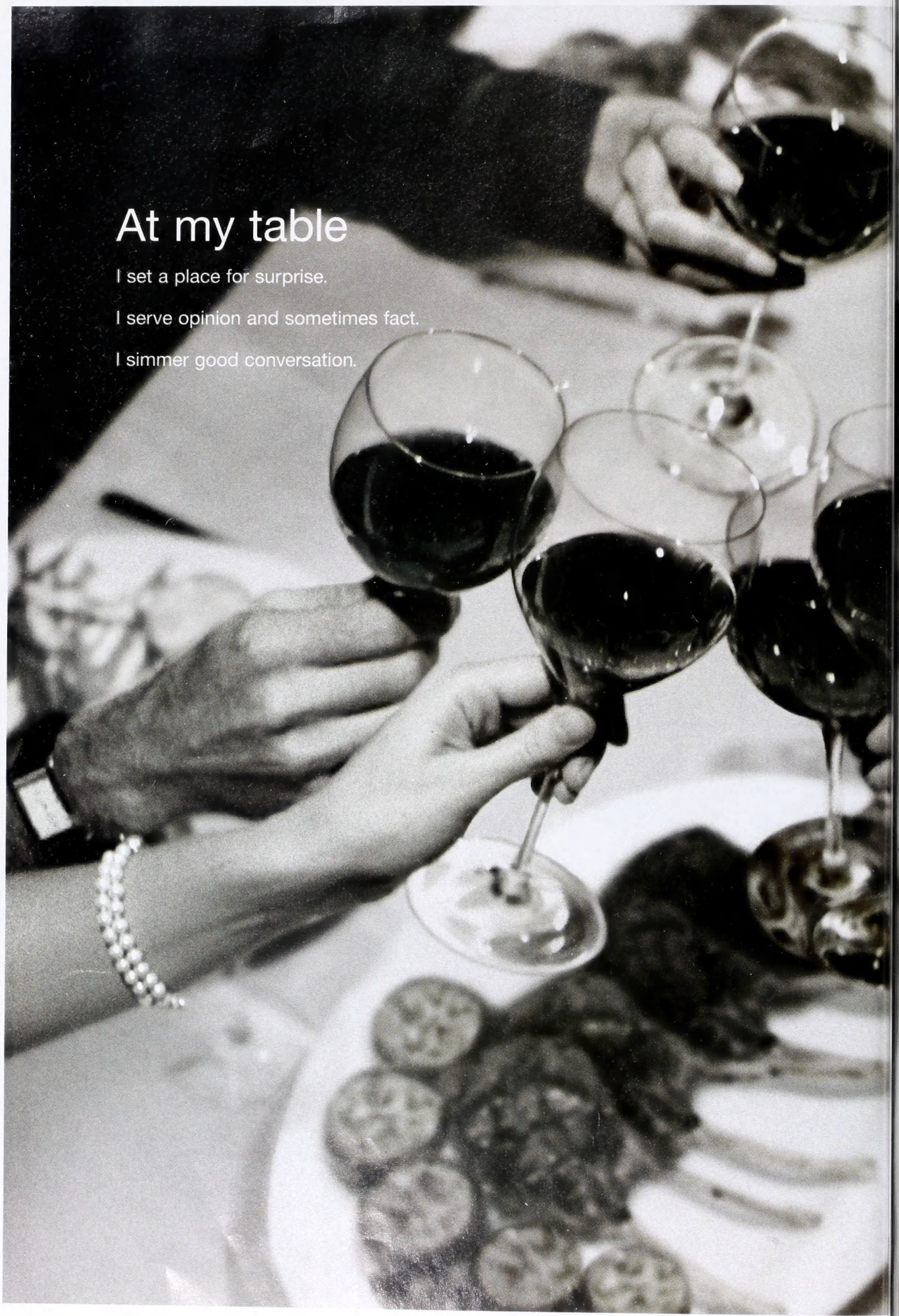


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# House Beautiful



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I want to congratulate you on a wonderful magazine. I read it regularly and it is like a gift every month. It is tremendously inspirational and the ideas it provides are 100 percent useful.

*Juan Miguel Dothas*
*Buenos Aires, Argentina*

### Great Grapes

As a two-time visitor to South Africa with relatives who reside there, Roslyn Sulcas's marvelous piece ["Vintage South Africa"] in the September issue on that country's wine industry was of great interest to me. The accompanying photography by Jac de Villiers was also brilliant. Thanks for a superb article.

*Paul Denman Thompson*
*Mill Valley, California*

### A Christmas Story

I so enjoyed "A Christmas to Remember" [December], I found myself retelling the story to a friend—who loved hearing how the expatriate mother living in Germany sent for American flour and Crisco in order to bake cookies for her daughters.

*Carol J. White*
*Prescott, Arizona*

### Chiefly Speaking

Every issue of *HB* includes great articles and pictures, but the feature I enjoy most is the "Editor's Letter." It's interesting and always includes anecdotes from Mark Mayfield's everyday life—it makes the rest of the magazine a joy to read.

*Alice M. Ratz*
*Vineland, New Jersey*

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### Kerri McCaffety ▶



Kerri McCaffety, who photographed Robert Clepper's tiny New Orleans apartment ("Changing Spaces," p. 54), is a longtime Big Easy resident who has written four books that plumb the cultural and architectural depths of her adopted city. "To be in such a small space so totally filled with good art was like being in a candy shop," she says of Clepper's French Quarter jewel box. When not behind the lens, McCaffety can be found pursuing her latest passion, tango dancing.



### ◀ Ashley Hicks

Hicks, who lent his deft hand Little Venice row house featu "London Calling" (p. 64), was in that city and encountered decoration early, in a geometrical terned nursery designed by his David Hicks. Last fall he lau new fabric and carpet colle adapted from his late father's d and prompted by the recent biog he penned, *David Hicks: De* (Scriptum). He lives in Englan his wife, Allegra, two daughters dachshund named Coco.

### Valerie Gladstone ▶



"I had no idea that bold color could bring so much light into a space," notes author Gladstone of designer Robin Bell's diminutive Manhattan apartment ("Urban Safari," p. 84). "She's inspired me to be more daring with my own home." A native New Yorker who covers design, art, and dance (she has written a book about choreographer George Balanchine), Gladstone is presently working on a documentary for Spanish television about the world of flamenco dance.



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# Up in the Attic

This issue is all about small spaces, so perhaps it's no coincidence that I ventured into my attic the other day for the first time in weeks. I once lived in a house where there was walk-in storage space just off the upper floor. That seems like the ultimate luxury, compared with my current house in Westchester County, New York. I now have an attic that is unfinished, and clearly not meant for someone my height—six feet two inches.

First, to get to it, I have to ascend small stairs that look like they were built for a child, rising out of one of our upstairs bedrooms. I literally have to bend over as I climb the stairs, then kneel down and crawl into the attic through a flimsy plywood door that is good for virtually nothing except keeping out the cat. (I assume that when they built this house, almost 100 years ago, either the owners didn't need to go into the attic or they were a lot shorter than me.)

Once in, I can stand up, but only along the middle aisle. If I venture a few inches to the left or right, wooden beams will assure that I move no further. I can report that I made it through on this occasion without hitting my head, but I haven't always been so lucky.

When we moved into this house more than two years ago, I was in charge of hauling box after box up these narrow stairs, through the same tiny doorway. It was like a dark comedy: The more boxes I carried, the more times I hit my head, often spilling their contents in the process. My head still hurts when I look at them, now stacked on either side of the attic. But at least they are there. And my trips up the dollhouse-like stairs are far less dramatic these days.

On this recent expedition I was looking specifically for an astronaut doll that my daughter Madison was going to use for one of her science exhibits at school. I found the doll, but I also got sidetracked, as usual. There were old clippings from magazines and newspapers, and there were college yearbooks, toys, and, in general, a lot of stuff that should have been tossed away years ago. Actually, I'm much better at paring down and getting rid of things now than I used to be: Much of what is in these boxes is from an earlier stage in my life. But now that they are there, I don't intend to haul them down.

My wife, Monica, and I have two major storage areas in our house—the basement and the attic. Both could use a lot of work, and it's our intention to have both of them renovated at some point. I'm sure many of you share the same dream. However, renovation isn't always necessary or possible. Often a room just needs a new look. This month's strong lineup of stories has plenty of advice on decorating in small and unusual spaces—and in the coming months you'll see dramatic makeovers of both a basement and an attic in *House Beautiful*.

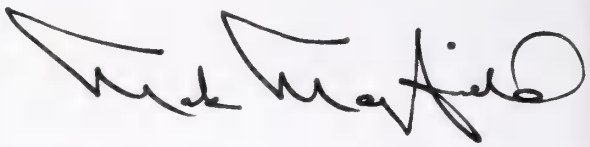
With just a few tips—like putting vertically striped wallpaper in a low-ceilinged room to give the illusion of height, or hanging an unexpected, oversize picture in a tiny powder room—you can transform your small spaces. In fact, most decorators I know enjoy the challenge of working in a small space much more than they like trying to bring a huge room down to scale.

So join me in trying some of the advice offered in this issue. And remember to watch out for those wooden beams in your attic. . . .

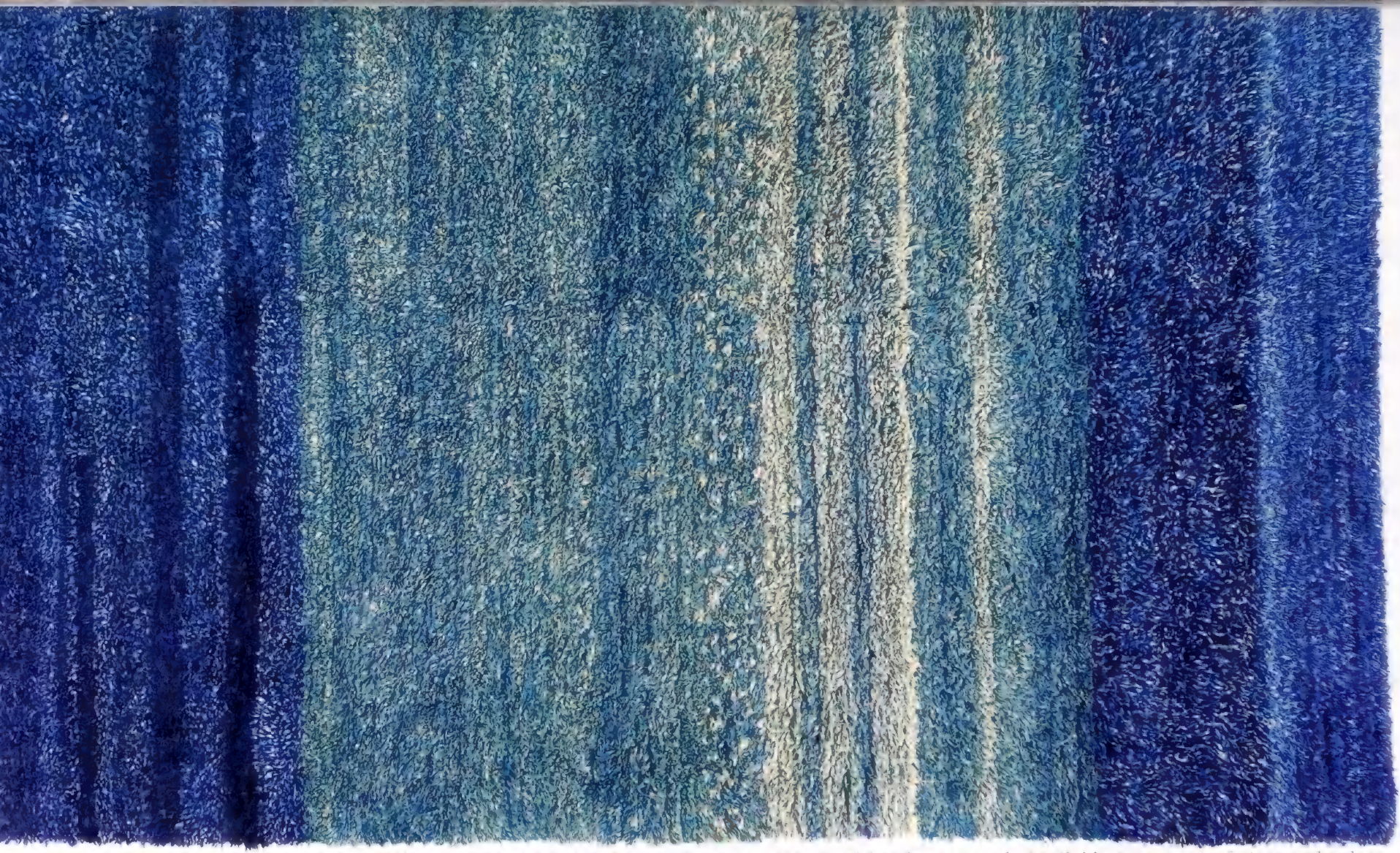
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# HAPPY NEW YEAR

**Resolution number one: inaugurate 2005 in style with new wares to make any celebration cool, no matter the setting**



Chloe ice bucket, $525, and champagne flutes, $215 each; by William Yeoward Crystal through Bergdorf Goodman: 800-558-1855. Veuve Clicquot in a special edition bottle by Pucci, $200; from Sherry-Lehmann: 212-838-7500. >



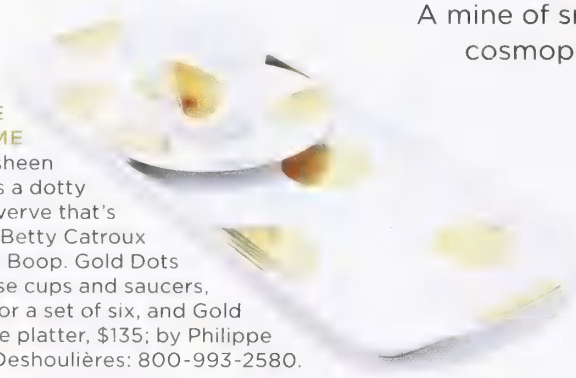
**BRIGHT BRANCH** Made from a mold of actual branches, then plated in silver, the Cast Coral candlestick gives a polished, elegant grace to an organic form. By Soeurs through Vivre, $485: www.vivre.com.



**BAR EXCELLENCE** The cocktail hour gains sophistication with graphic, bold, and modern wares. Vertical Stripe martini glass, $48, Stemless wineglass, $40, and Rings White wineglass, $48; by Marc Blackwell: 866-755-6269.

## STRIKE IT RICH

A mine of smart accessories in nature's two most cosmopolitan shades will set things aglow



**CIRCLE GAME** A metallic sheen updates a dotty motif with verve that's more Betty Catroux than Betty Boop. Gold Dots demitasse cups and saucers, $325 for a set of six, and Gold Dots cake platter, $135; by Philippe Deshoulières: 800-993-2580.



**TONY TABLE** Disparate patterns in the same hue set a soigné scene. Awnings Cup and Saucer, $56; by Marc Blackwell: 866-755-6269. Silver textured dessert plate, $28, and dinner plate, $40; by Calvin Klein Home: 800-294-7978.



**GILT TRIP** Serve hors d'oeuvres with a Midas touch. Maple Leaf, $121, Oak Leaf, $83, and Vine Leaf dishes, $121; by William Yeoward Crystal: 800-818-8484.



**SMOOTH SAILING** Streamlined design conjures the lines of a sleek ship. Boat Water Pitcher, $175; by Michael Aram through Marshall Field's: www.marshallfields.com

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*The Ideal Square Diamond*

*a design by* izzy©



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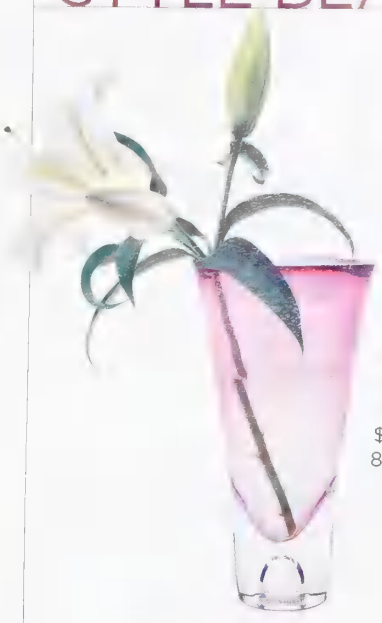
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# STYLE BEAT



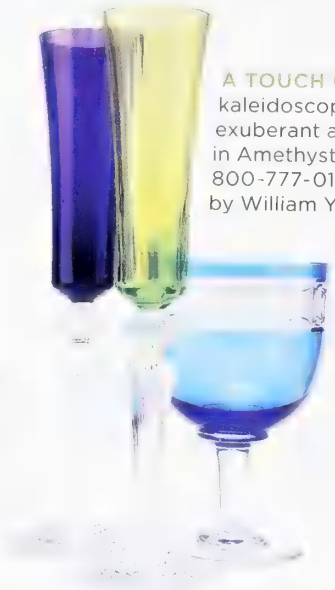
**WRITE ON** Make sure your guests know a Château Lafite when they taste it—the Open Crystal Appellation decanter comes with a wax pencil to inscribe the carafe with the particulars, $89; by L'Atelier du Vin through the Conran Shop: 866-755-9079.



**PLUM PICK** A fruity coloration gets a splendid silhouette. Sound vase, $250; by Kosta Boda: 800-351-9842.

## RAINBOW BRIGHT

Nothing says celebrate like an array of goods in shades worthy of a candy store



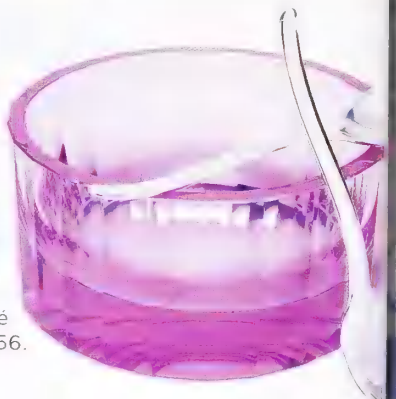
**A TOUCH OF GLASS** With options as kaleidoscopic as these, table settings will be as exuberant as the festivities. Mille Nuits Flutissimo in Amethyst and Olivine, $170 each; by Baccarat: 800-777-0100. Coco goblet in Light Blue, $150; by William Yeoward Crystal: 800-818-8484.



**A BIT OF THE BUBBLY** Larabee Dot Mini Saucers come in tutti frutti shades etched with an effervescent dot pattern. By Kate Spade, $75 for set of four: www.katespade.com.

**CAGEY CUPS** Silver surrounds red and green glass—just in case your drink tries to get away. Starboard and Port tumblers, $800 each; by Asprey: 800-883-2777.





**FASHION FORWARD** You were the first to wear his jeans, you own the Venetia in three shades, and you even bought the moon boots—now get the bowl. methyst crystal bowl, $995; by Moser for Marc ps through Marc Jacobs: 212-343-1490. Teneré rvers, $145 each; by Christofle: 877-728-4556.

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**CRYSTAL UNCLEAR**
A timeless medium arrives in an unexpected colorway. Medusa vase, $800; from the limited edition Black Collection for Lalique: 800-993-2580.



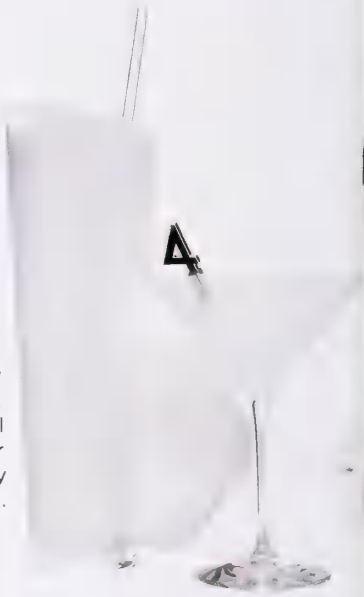
**FANCIFUL FEASTS**
Make sure whimsy gets a seat at the table. Silhouette dinner plate, $8; and Baroque dinner plate, $8; by Thomas Paul through Loom: 718-789-0061.

# ELEMENTS OF STYLE

Sleek and minimalist or extravagant and Baroque—a color combination as basic as this adapts to any taste



**SKOAL** Raise a toast to the host. Crystal vodka glasses, $175 for set of four; by Fabergé through Neiman Marcus: www.neimanmarcus.com.



**WHITE NIGHT** Sweep holiday company off their feet. Bianco Frosted martini set, $200; by Orrefors: 800-351-9842. Steel and black enamel cocktail glass number clips, $425 set of six; by Gucci: www.gucci.com.



**OVAL TEAM** Form marries function with stunning results. Thumbprint oval dish, $195; by Elsa Peretti for Tiffany & Co.: 800-526-0649.



**SIGNATURE PIECE** The writing is not on the wall—it's under the cheesecake. Script dessert plates, $85 each; by John Derian Company: 212-677-3917. Cometé flatware, $245 per setting; by Philippe Deshoulières: 800-993-2580. ●

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PHOTOGRAPHER: DARRIN HADDAD PRODUCER: EDWARD R

# Black and White Elegance

## A classic Louis-style chair is rejuvenated and costumed with appropriate flair





With its rounded back, curved seat, and carved detail, the Sophie armchair and side chair by Oly offer a traditional shape with a more contemporary feel. Made of mahogany with an ebonized or distressed white finish, the chair can look classic in silk taffeta or contemporary in graphic florals. Geometric fabrics accentuate its undulating form, while houndstooth or plaid checks point up the carved detail.

**Above left: Black Sophie armchair against Florentine Tapestry Black on Cream damask-style wallpaper by Florence Broadhurst through Classic Revivals. Above right: A contemporary polka dot Jacquard-weave wallcovering, Bull's Eye in Domino #2225/11 by Pollack, echoes the circular back of the white Sophie armchair.**

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# SWATCH WATCH




On the white Sophie armchair:
**1.** A lightly sketched bouquet, Reddish Rose #HF-1011-E, in Black on White from the Albert Hadley Collection from Hinson & Company. **2.** Haddon Taffeta Plaid in Black/White #HW-0669-EW is Hinson's modern interpretation of a country classic.
On the white Sophie side chair:
**3.** Hinson's geometric Squares in Black on White #HF-0906-EW.
**4.** A linen and cotton wavy floral Alice #322-66 in Black & White by Country Swedish. **5.** Daisy #FJ004/03, a pop-art cotton floral print in Black Ink by Jasper Conran through Osborne & Little. **6.** Silk Road Collection's buffalo check Black White Plaid #17240.


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shows that Samsung's Nano SilverSeal™ technology reduces bacteria such as
coli E. coli when they come in contact with the Nano SilverSeal™ coating.
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On the black Sophie side chair:
**1.** Delicately etched gingko leaf in Amber #F15385-229 by First Edition.
**2.** 100% cotton wide stripe in Rayure Fond Blanc #17061-5 by Rubelli.
**3.** Koplavitch & Zimmer's Fuscari pineapple motif in Kohl/Cream.
**4.** Gennaro #220331, a bold overscal black and white damask by Bises.
On the black Sophie armchair:
**5.** 100% cotton black-on-cream large floral #20499-12 by Duralee Fabrics. **6.** Eduardo #22030-1 chunk woven houndstooth by Bises.
For more details, see Resources. ●



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PRODUCER: MARISA MARCANTONIO

# China Modern

## Robert Kuo's designs for McGuire utilize Chinese techniques to create fresh forms in saturated colors that are totally current

Robert Kuo imbues traditional crafts with a contemporary perspective—repoussé mirrors and cloisonné tiles are already in his repertoire. He now turns his focus to Peking glass. Using a laborious method developed during the Ching dynasty, layers of glass are blown onto each other, cooled, then cut into vases that are distinctive for their thick walls and deep, intense colors. ●



Peking glass product is so painstaking—ea layer of glass is blow in a single breath ar artisans trained as jade cutters use to to shape the final forms—that only one of every five vases started reac completion. It took 10 years to perfect t process. Clockwise fr top: Tall Faceted Tourma vase, $1,420. Translucent R Tian Chiu vase, $1,540. Persim Pear Shape vase, $1,540. Transl Turquoise Gourd vase, $1,420. Eggplant Jupe vase, $1,540. For more details, see Resources.












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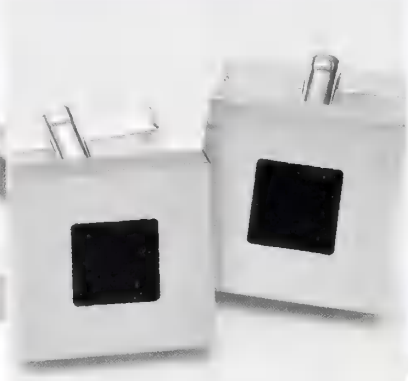
**Desert Passage, Las Vegas**
**702-735-8366**

www.teno.com














PRODUCER: MARISA MARCANTONIO

# Iron Willed

## Kevin Cherry's New Room collection of hand-forged furniture draws delicate lines with the most solid of substances



Minimal graphic lines and soft Italian leather on the Ring Chair and Desk provide luxurious textural contrast.



The Spiral Mirror offers a spidery play on the traditional sunburst shape.



The glass-topped Branch Table balances *en pointe* in a contemporary homage to French design of the 1930s and '40s.



White enam
iron legs wi
delicate curve
with persimmon-d
pony hair on
Contessa S

The tapered legs and swooping arms of the Bacall Lounge chair give a conventional piece a fresh, urbane glamour.



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# Refresher Course

## Mitchell Gold takes the starch out of Al and Tipper Gore's living room with the right blend of modern and traditional furnishings




**THE FURNISHINGS**
Pieces from Mitchell G like this wing chair wi unfussy lines, update traditional styles.

**THE PALETTE**
Warm, monochromat neutrals with a hint of color in a muted dam create a serene, spaci feeling. Wool carpet i from Lowe's.

**FLOOR-TO-CEILING CURTAINS**
Gold silk hangings fro Restoration Hardware make small windows l more dramatic, and th room taller.

Tipper Gore, below, w Bob Williams, left, and Mitchell Gold



IT WAS A TYPICAL traditional living room, with Chippendale furnishings and family antiques. But when the homeowners—former vice president Al Gore and his wife, Tipper—decided to change the carpeting, their friend, furniture maker Mitchell Gold, convinced them to update the entire space.

Tipper's maternal grandparents built the house in 1938, and she grew up there with her mother. The Gores moved in when Al was elected to Congress in 1976, and it served as their Washington base for 16 years. Although they now primarily reside in Nashville, they have kept the Virginia house because they still make occasional trips to Washington.

"The rooms had started to feel too cluttered to me," says Tipper. "I was ready for some clean lines." Gold and his design director, Bob Williams, exchanged the formal furniture for upholstered pieces whose silhouettes nod to tradition, but whose lines are more up-to-date. The sofa's camelback curves recall Chippendale, but "add a slipcover and the whole room

BEFORE



ore inviting," says Gold. In place of small, delicate cocktail tables, chose a generous leather-upholstered bench and a pair of chenille-red ottomans. "The bench draws you closer than the table did," says er. "It's cozier."

What really won me over was the versatility of these pieces," she inues. "It's easy to put your feet up or sit on an ottoman when we're rtaining. It's fresh and comfortable, yet has real style that's very pulled ther." ●




AFTER



**MODERN SILHOUETTES**
The armless sofa and chairs in the casual sitting area blend surprisingly well with family heirlooms. Photographic portraits by Tipper Gore are framed and hung in front of the bookshelves.

## OTTOMAN EMPIRE

Streamlined and lightweight versions by Mitchell Gold are the ultimate multitaskers. Use them as cocktail or side tables, extra seating, or for just putting your feet up. Choose leather for chic durability or a slipcover for washability, and group multiples together for a bold statement.
1. The round Austin in Cannes Cafe leather features welting and a central button for a great tufted effect.
2. Tucker, a flat-topped, square model with chunky tapered legs, can be set with a tray to make a cocktail table.
3. The small and vibrant Mo round is lightweight and can work as a side table, an extra seat, or just introduce a punch of pattern. For more details, see Resources.



1



2



3

# DESIGNER'S TOP TEN

WRITER: VICENTE V

## Opposites Attract

**Designer Vicente Wolf knows that the secret to a great-looking room is all in the mix**

If you layer a space with color, texture, and an array of styles, your decor choices will have a much longer life. Try a 1960s Italian chrome lamp on a country French table. Accessories can spark up a space and keep it from getting locked into one time period or a thematic look.

I like to put something primitive next to something very refined. When I place an African stool next to an 18th-century Italian chair, the rough wood sets off the shimmer of gilt and accentuates the best of both.

Look for elements that say the sa thing, but from a different point o view. For example, an intricately i Moroccan table works next to an Edwardian tufted chair because b are complex and heavily detailed. Together they give the room a mo global point of view.

I'm always playing one period against another to bring out both similarities and contrasts. An antique red-lacquer Chinese armoire suddenly looks very modern when flanked by two molded-plywood Eames chairs. All three pieces have pared-down shapes, and then there's that lovely contrast of curves against straight lines.



An unexpected cho of paint or fabric can help you see a common piece of furniture in a whole new way. I might take wicker and stai it a dark mahogany shade, then upholst it in soft chenille or luxurious suede for much richer look.

Opposites attract: A sleek white Saarinen table looks wonderful surrounded by dark, elaborately carved Anglo-Indian chairs.

I'll set a table the same way, mixing my mother's delicate French Limoges china with clear glass Pottery Barn dishes; or Fiestaware with Chinese blue-and-white. Nothing is more deadly than a dining table set with perfectly matched silverware and plates.

Irreverence is appealing. I might ro out an Aubusson rug on a concrete floor. The Aubusson cuts the edge of the concrete, and the concrete underscores the lyrical softness of the rug.

Sometimes I'll find an architectural fragment, like a building cornice, and mount it on the wall as if it were a console table. A little chunk of antiquity can give a contemporary apartment the dimension of time and add more weight to a featureless space.

I'll group hefty Italian Baroque candlesticks on a slim glass-and-brass 1940s French table—usually a least three, rarely just one. There's safety in numbers.



# TODAY, THERE'S HELP TO STOP FURTHER JOINT DAMAGE AND RELIEVE THE PAIN OF RHEUMATOID ARTHRITIS

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**ant Information:**

DE is used in combination with methotrexate for patients with moderate to severe rheumatoid arthritis.

ople with heart failure should not take REMICADE; so prior to treatment you should discuss any heart condition r doctor. Tell your doctor right away if you develop new or worsening symptoms of heart failure (such as shortness or swelling of your ankles or feet).

e reports of serious infections, including tuberculosis (TB) and sepsis. Some of these infections have been fatal. doctor if you have had recent or past exposure to people with TB. Your doctor will evaluate you for TB and perform st. If you have latent (inactive) TB, your doctor should begin TB treatment before you start REMICADE. REMICADE r your ability to fight infections, so if you are prone to or have a history of infections, or develop any signs of an such as fever, fatigue, cough, or the flu while taking REMICADE, tell your doctor right away. Also tell your doctor ve lived in a region where histoplasmosis or coccidioidomycosis is common. Blood disorders have been reported, al. Tell your doctor if you develop possible signs of blood disorders such as persistent fever, bruising, bleeding, or while taking REMICADE. Nervous system disorders have also been reported. Tell your doctor if you have or have sease that affects the nervous system, or if you experience any numbness, weakness, tingling, or visual disturbances king REMICADE. Reports of lymphoma (a type of cancer) in patients on REMICADE and other TNF blockers are rare r more often than in the general population. Tell your doctor if you have or have had cancer.

nfusion reactions have been reported with REMICADE, including hives, difficulty breathing, and low blood pressure. s have occurred during or after infusions. In clinical studies, some people experienced the following common side respiratory infections (that may include sinus infections and sore throat), coughing, and stomach pain or mild to infusion such as rash or itchy skin. (Please read accompanying patient information sheet.)

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## INFLIXIMAB

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**Patient Information Sheet**
You should read this information sheet before you start using REMICADE (pronounced rem-eh-kaid) and before each time you are scheduled to receive REMICADE. This information sheet does not take the place of talking with your doctor. You and your doctor should talk about your health and how you are feeling before you start taking REMICADE, while you are taking it and at regular checkups. If you do not understand any of the information in this sheet, you should ask your doctor to explain what it means.

**What is REMICADE?**
REMICADE is a medicine that is used to treat adults with moderately to severely active rheumatoid arthritis and Crohn's disease. In Crohn's disease, REMICADE is for people who have not responded well enough to other medicines.

**How does REMICADE work?**
The medicine REMICADE is a type of protein that recognizes, attaches to and blocks the action of a substance in your body called tumor necrosis factor. Tumor necrosis factor (TNF) is made by certain blood cells in your body. REMICADE will not cure rheumatoid arthritis or Crohn's disease, but blocking TNF with REMICADE may reduce the inflammation caused by too much TNF in your body. You should also know that REMICADE may help you feel better but can also cause serious side effects and can reduce your body's ability to fight infections (see below).

**What should I know about the immune system, and taking REMICADE for Rheumatoid Arthritis or Crohn's Disease?**
The immune system protects the body by responding to "invaders" like bacteria, viruses and other foreign matter that enter your body by producing antibodies and putting them into action to fight off the "invaders." In diseases like rheumatoid arthritis and Crohn's disease, your body's immune system produces too much TNF. Too much TNF can cause your immune system to attack healthy tissues in your body and cause inflammation. If this condition is left untreated, it can cause permanent damage to the body's bones, cartilage and tissue.

While taking REMICADE can block the TNF that causes inflammation, it can also lower your body's ability to fight infections. So, taking REMICADE can make you more prone to getting infections or it can make an infection that you already have worse. You should call your doctor right away if you think you have an infection.

**What important information should I know about treatment with REMICADE?**
REMICADE, like other medicines that affect your immune system, is a strong medicine that can cause serious side effects. Possible serious side effects include:
*Serious Infections*
- Some patients have had serious infections while receiving REMICADE. Some of the patients have died from these infections. Serious infections include TB (tuberculosis), and infections caused by viruses, fungi or bacteria that have spread throughout the body. If you develop a fever, feel very tired, have a cough, or have flu-like symptoms, these could be signs that you may be getting an infection. If you have any of these symptoms while you are taking or after you have taken REMICADE, you should tell your doctor right away.

*Heart Failure*
- If you have been told that you have a heart problem called congestive heart failure and you are currently being treated with REMICADE, you will need to be closely monitored by your doctor. If you develop new or worse symptoms that are related to your heart condition, such as shortness of breath or swelling of your ankles or feet, you must contact your doctor immediately.

*Blood Problems*
- In some patients the body may fail to produce enough of the blood cells that help your body fight infections or help you stop bleeding. Some of the patients have died from this failure to produce blood cells. If you develop a fever that doesn't go away, bruise or bleed very easily or look very pale, call your doctor right away. Your doctor may decide to stop your treatment.

*Allergic Reactions*
- Some patients have had severe allergic reactions to REMICADE. These reactions can happen while you are getting your REMICADE infusion or shortly afterwards. The symptoms of an allergic reaction may include hives (red, raised, itchy patches of skin), difficulty breathing, chest pain and high or low blood pressure. Your doctor may decide to stop REMICADE treatment and give you medicines to treat the allergic reaction.
- Some patients who have been taking REMICADE for Crohn's disease have had allergic reactions 3 to 12 days after receiving their REMICADE treatment. The symptoms of this type of delayed reaction may include fever, rash, headache and muscle or joint pain. Call your doctor right away if you develop any of these symptoms or any other unusual symptoms such as difficulty swallowing.

*Nervous System Disorders*
- There have been rare cases where people taking REMICADE or other TNF b developed disorders that affected their nervous system. Signs that you cou a problem include: changes in your vision, weakness in your arms and/ numbness or tingling in any part of your body.

*Malignancy*
- Reports of a type of blood cancer called lymphoma in patients on REMICA TNF blockers are rare but occur more often than expected for people in gen who have been treated for rheumatoid arthritis or Crohn's disease for a particularly those with highly active disease may be more prone to develop If you take REMICADE or other TNF blockers, your risk for developing lym increase. You should also tell your doctor if you have had or develop lymph cancers while you are taking REMICADE.

**Other Important Information**
Some patients have developed symptoms that can resemble a disease c Lupus-like symptoms may include chest discomfort or pain that doesn't go awa of breath, joint pain, or a rash on the cheeks or arms that gets worse in the develop any of these symptoms your doctor may decide to stop your trea REMICADE.

**What are the more common side effects of REMICADE?**
The more common side effects with REMICADE are respiratory infections include sinus infections and sore throat), coughing and stomach pain.

**Who should not take REMICADE?**
YOU SHOULD NOT take REMICADE if you have:
- Heart failure, unless your doctor has talked to you and decided that you are REMICADE.
- Had an allergic reaction to REMICADE or any other product that was made (mouse) proteins.

**What health concerns should I talk to my doctor about?**
Before receiving your first treatment with REMICADE you should tell your doc
- Have or think you may have any kind of infection. The infection could be place in your body (such as an open cut or sore), or an infection that affects body (such as the flu). Having an infection could put you at risk for serious from REMICADE.
- Have an infection that won't go away or a history of infection that keeps cor
- Have had TB (tuberculosis), or if you have recently been with anyone who TB. Your doctor will examine you for TB and perform a skin test. If your doct you are at risk for TB, he or she may start treating you for TB before REMICADE therapy.
- Have lived in or visited an area of the country where an infection called hist or coccidioidomycosis (an infection caused by a fungus that affects the lun mon. If you don't know if the area you live in is one where histoplasmosis or c mycosis is common, ask your doctor.
- Have or have previously had heart failure or other heart conditions.
- Have or have had a condition that affects your nervous system, like multiple or Guillain-Barré syndrome, or if you experience any numbness, or tingling, c a seizure.
- Are pregnant or nursing.
- Have recently received or are scheduled to receive a vaccine.

**Can I take REMICADE while I am on other medicines?**
Tell your doctor if you are taking any other medicines including over the counter supplements or herbal products before you are treated with REMICADE. If you or plan to start taking any new medicine while you are taking REMICADE, tell y

REMICADE and KINERET should not be taken together.

**How will REMICADE be given to me?**
REMICADE will be given to you by a healthcare professional. REMICADE will b you by an IV. This means that the medicine will be given to you through a needl a vein in your arm. It will take about 2 hours to give you the full dose of medici that time and for a period after you receive REMICADE, you will be monitored b care professional. Your doctor may ask you to take other medicines along with R

Only a healthcare professional should prepare the medicine and administer it

**How often will I receive REMICADE?**
*Rheumatoid Arthritis*
If you are receiving REMICADE for rheumatoid arthritis, you will receive your firs lowed by additional doses at 2 and 6 weeks after the first dose. You will then rece every 8 weeks. Your doctor will monitor your response to REMICADE and m your dose or treat you more frequently (as often as every 4 weeks).

*Crohn's Disease or Fistulizing Crohn's Disease*
If you are receiving REMICADE for active Crohn's disease or fistulizing Crohn you will receive your first dose followed by additional doses at 2 and 6 weeks aft dose. You will then receive a dose every 8 weeks. Your doctor will monitor your to REMICADE and may change your dose.

**What if I still have questions?**
If you have any questions, or problems, always talk first with your doctor. You visit the REMICADE internet site at www.remicade.com.

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Revised October 2004

CER: MARISA MARCANTONIO

# Bohemian Rhapsody

## Allegra Hicks brings the inspiration behind her sophisticated fabric designs to beautiful objects for the home



**ALLEGRA HICKS** Well known for her Indian-influenced hippie-chic fabrics, wallpapers, and carpets, Allegra Hicks has expanded her collection to include products for the home and a line of clothing for women, all available at her flagship store in London's elegant Chelsea neighborhood.



**TRAY CHIC** These black lacquered oak trays sport quirky coral handles, and can carry tea for two, or display a collection of small objects. Available in three sizes, $249–$340.

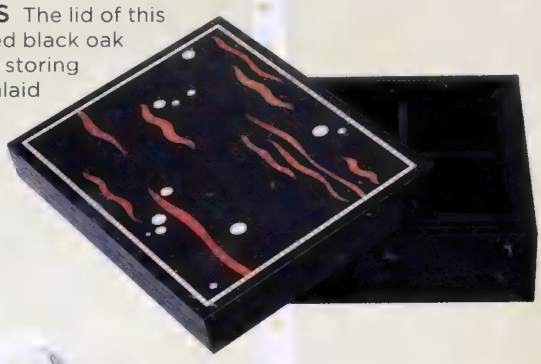
**MAT FINISH** Laminated place mats in a range of patterns from Allegra Hicks's fabric line re-create their gentle watercolor effects in an everyday medium. $20 each.





**ERFOOT** A blue and pebble motif creates ng streams of muted gainst the chocolate ound of this Tibetan wool all rug, made for the ompany and available in n sizes. Shown here is a -foot version, $4,860.

**MAKING WAVES** The lid of this compartmentalized black oak box—which is perfect for storing jewelry or cufflinks—is inlaid with abstract dot and wave patterns in walnut and sycamore. $485.





**CHINA FUN** Sea-foam green blooms from one of Allegra Hicks's signature patterns, Dandelion, dance across the soft aqua surface of these enticing breakfast cups, part of a full line of china. Cup and saucer: $40. For more details, see Resources. ■

WRITER: WILLIAM IRVINE PHOTOGRAPHER: LISA ROMEREIN PRODUCER: CHAR HATCH LANGOS

# Serenity on the Beach

## Designer Michael S. Smith creates a soothing spa retreat within an oceanside hotel in Santa Monica

ALTHOUGH Michael S. Smith is well known for a deft ability to create interiors that combine European classicism with contemporary American modernism, he has never applied his talents to a spa—until now.

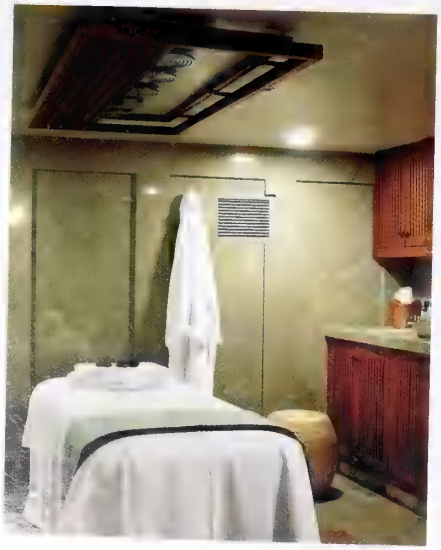
The result is One, a sybaritic new spot at Shutters On The Beach, a gracious small hotel in Santa Monica that takes its inspiration from the beachfront resorts that dotted southern California in the 1920s and '30s. Composed of three gray-shingled buildings with striped awnings, the hotel opens directly onto the Santa Monica beach promenade, and is an easy walk to the nearby pier, boutiques, and restaurants.





Serenity and style reign at One. Clockwise from left: The elegant mirrored "relax" room where guests lounge between treatments; shipshape paneling in the tiered manicure and pedicure room; a corner of the relax room with soothing herbal drinks; wet room for massage and water treatments. For more details, see Resources.

The mood is more serene inside One, where Smith has combined a calming palette of sand and sky blue with hardwood wainscoting and floors reminiscent of early yacht interiors. Within the six multi-purpose rooms, guests can pick from a menu of therapies ranging from a simulated tropical rain shower and massage to luxurious treatments develop[illegible] Ole Henriksen. ●







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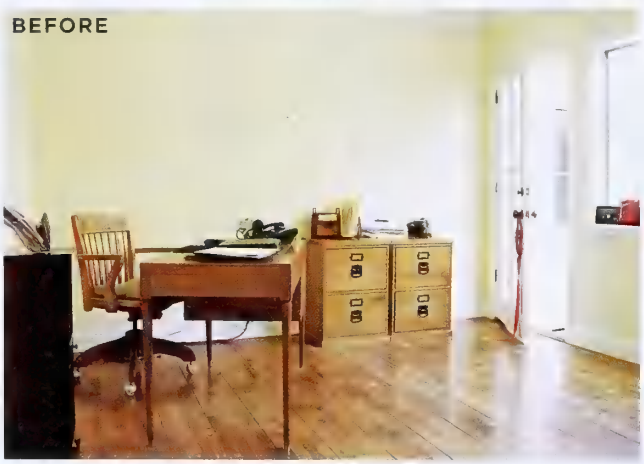
# PROBLEM SOLVERS

WRITER: MARIO LÓPEZ-CORDERO PHOTOGRAPHER: BEN DUGGAN PRODUCER: ELIZABETH




**ROOM TO GROW**
The desk was replaced with a Crate & Barrel table (above) almost too large for the room, giving the illusion of more space. The credenza countertop is from Alumina Design.

**CORNER SUITE**
A houndstooth bulletin board (below) is a place to post client clippings. A Pottery Barn letter holder mixes with a 19th-century tray.

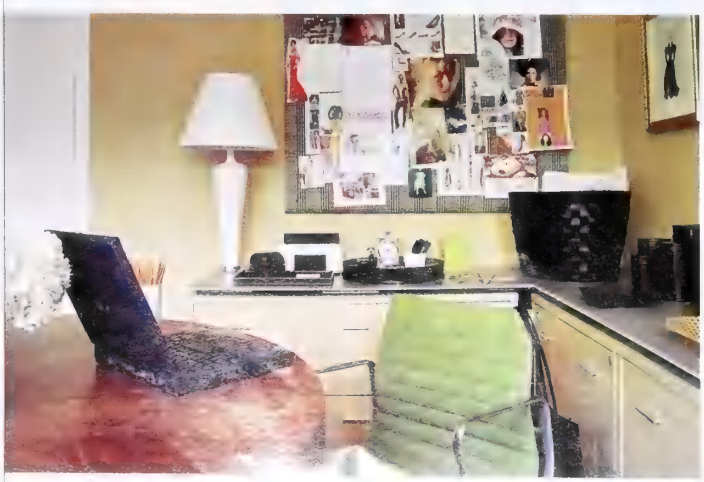



## Home Wor

**Amy Goldsmith started a company from her L.A. home but the office didn't match her success—until *House Beautifu* stepped in**

Amy Goldsmith's morning co takes 30 seconds—the time re to walk from the kitchen to th in her Brentwood home that se headquarters for her public re firm, GK Communications. W started out with a handful of more than four years ago, the suited her professional nee the enterprise expanded, how outpaced her ability to deal w growing mound in the proverb box. Files lay stacked hapha and a lack of seating and usabl surfaces meant that meeting colleagues were spilling into t vate living areas. "I didn't eve room to put a pen down," she

Enter designer Joe Nye, *House Beautiful* commissioned Goldsmith. "It looked like a had gone off in there," say "When a business suddenly and gets furnished in an ad h disorganization just snowballs



## ON THE JOB

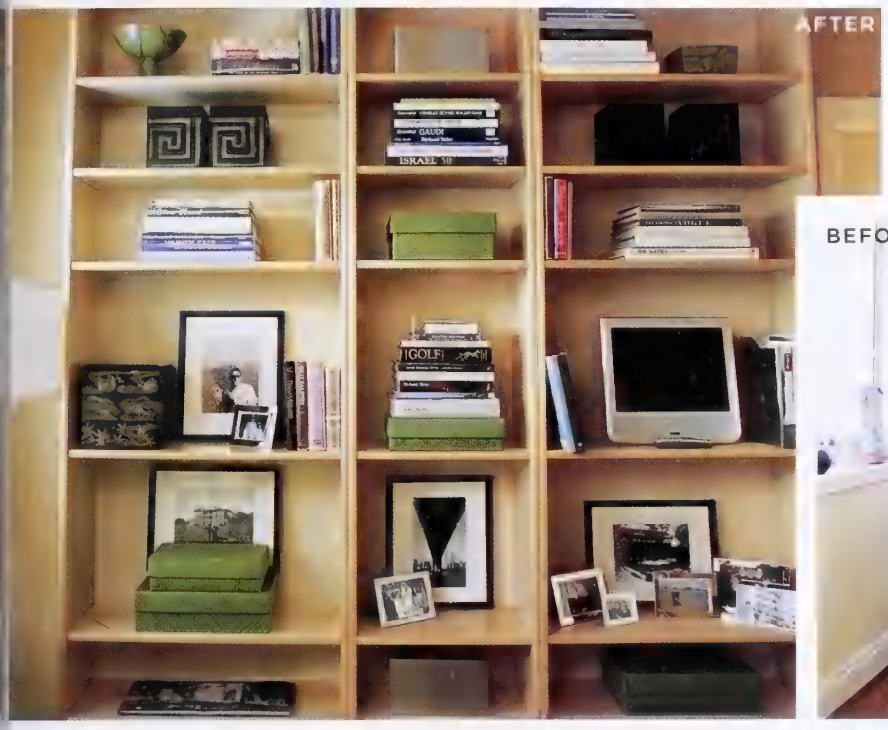
- The green shade of the Eames Management chair f Design Within.Reach (left) became a springboard, reappearing in various forms, like the William Yeow cachepots from Hollyhock. Beige and beech hues dominate elsewhere; drawer pulls, the countertop, blinds from Hunter Douglas add metallic steel acce
- A variety of storage pieces from Closetry—straw bc in apple green and stainless CD boxes—give Goldsr plenty of spots to store receipts and other miscella that could cause clutter.
- The ceiling was painted with Wilmington Tan (HC-3 and Windham Cream (HC-6) from Benjamin Moore stripe pattern, giving the space a dash of character.

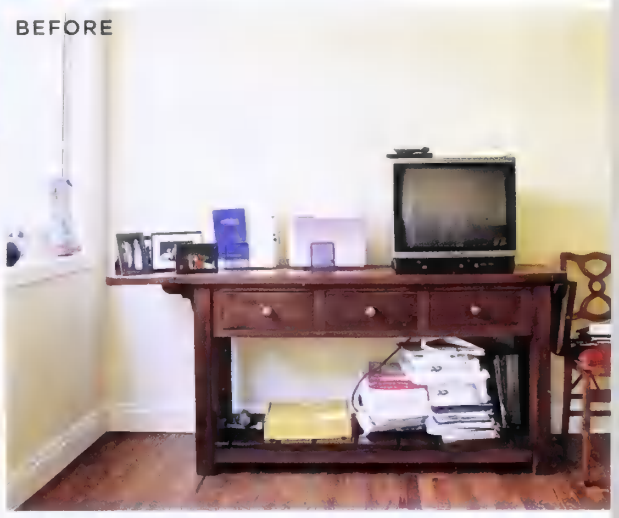
Nye's transformation, a credenza provides enough storage for the press kits, stationery, and product samples Goldsmith must keep on hand, while a large g table serves as a combination desk and conference space. A limestone-capped le provides another workstation with just enough of a perch for a laptop, pad of , and cup of coffee. Hinson raffia wallpaper and stripes painted across the ceil- estow a rakish grace, while the installation of a bookcase utilizes almost 50 linear f vertical real estate that was previously squandered.

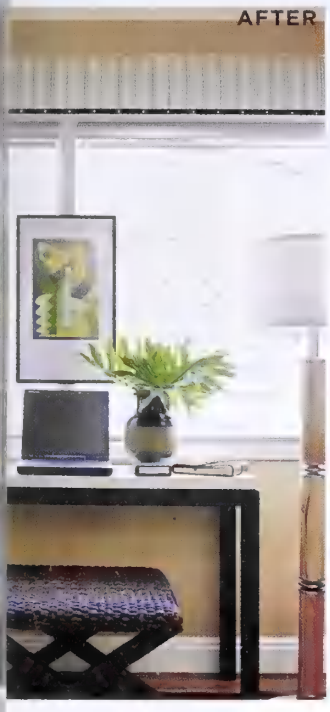
ow Goldsmith has an efficient and professional-looking office that suits the busi- she has crafted for herself. "Joe built a space that's creative, uncluttered, and stic," she raves. ●



Designer Joe Nye with Amy Goldsmith in the home office where Goldsmith does much of her business.




**GRID PLAN** Installing a bookcase (above) where there had been a low, inadequate sideboard provided a boon of extra storage; a thin flat screen from Philips supplanted a bulky TV.

**WINDOW DRESSING** Frames and tchotchkes were propped across the sill of an awkward, unattractive window (below). Nye did a better job of disguising it (left) by placing a slim travertine console there and capping it with a lambrequin made from a Kravet fabric.




## OFFICE POLITICS

- The fax, printer, and scanner—and their accompanying tangle of wires—were relegated to a closet, evading a nuisance virtually impossible to keep neat.
- Portable seating—the Eames chair is on wheels and the X-base ottoman (far left) and an antique African stool from Hollyhock are light and easily moved—means that the office can quickly be arranged in a multitude of ways.
- A large leather satchel from Mecox Gardens sits on the credenza behind the desk to hold the dribs and drabs that have yet to be dealt with or filed, so things can stay tidy, even when work is left undone.
- Nye used Chinese tea trays to free up space on the desk and hold decorative items at different heights. Antique trays and small ceramic vases hold office supplies and avoid the pens-in-an-ugly-mug syndrome. For more details, see Resources.

WRITER: KATHERINE WHITESIDE
PORTRAIT: LIZZIE HIMMEL

# The Thrill of a Rill

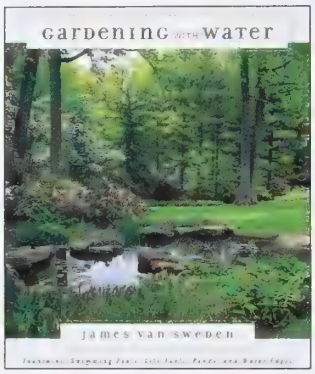
## The latest garden design trend will set you babbling




### A CHIC STREAM

American garden design has witnessed the rise in fashion of many different fads: the sudden popularity of English cottage and prairie gardens; the water-shortage-induced vogue for xeriscaping; the Elsie de Wolfe revivalist treillage trend. Each has enriched our landscapes with valuable ideas and techniques. Now the rill—the current buzzword in popular garden writing—is set to join their ranks, and savvy gardeners will want to know how to get on the bandwagon.

A rill is a very small brook, and in gardening terms it's a man-made and small-scale trickling canal or narrow channel. In the rage for incorporating water features in the garden, rills appear to be the next iteration in the development of constructed ponds, waterfalls, and bogs.




**INSPIRED READING**
Before you seek out your professional rill maker, purchase James van Sweden's excellent book *Gardening with Water* (Watson-Guptill, $35). Van Sweden is one of America's most innovative garden designers and his body of water works is beautifully photographed in this hands-on volume.

### INFORMAL OR FORMAL?

Rills have naturalistic connotations that make them suitable for informal settings. It is easy to consider adding a fieldstone-lined rill to meander and babble from one pond to the next, or from a spring to a lower waterfall. Mossy rocks and side plantings of ferns, primulas, and yellow flag iris can add atmosphere. For this kind of rill, the property should be large enough and the setting casual enough for a stream running through it to seem plausible.

For smaller urban and suburban gardens, the appearance of a tiny brook might look a bit contrived ever, a more planned and formal setting could easily i a geometric rill similar to the shallow tiled canals fo old Spanish gardens. These Islamic-inspired water fe can still be seen in Seville, where narrow waterways three inches deep and five inches wide move small, sw streams of water between orange trees in ornamental Such rills can begin in wall fountains or spill from t and can course through open half-pipes set into la paved patios to provide a clarifying sense of orde

### HOW TO GET A RILL

Although legend has it that the artificial stream i don's Richmond Park was plotted by a garden crawled through undergrowth unwinding a string, a modern installation need not be so ardu does, however, require a professional. Besides pumps, ground water levels, and freezing temperat consider, the level of your land must descend ⅛ to per foot to keep water flowing. Rill depth will also mine the pitch of the water's drips, ripples, and plops: water makes higher notes than deeper water. ■





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*-Kaysea Age 10.*

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)00 children in the United States waiting for an adoptive family.

# ...Make Small Spaces Look Larger

## A handy guide for making more out of less





In a living room, choose a tautly upholstered, streamlined, solid-colored sofa and two standing lamps.

**Find a florid, densely colored Oriental rug.**

Hide everything in plain sight. When faced with a tiny apartment space, try upholstering everything in the same pattern and it will seem to disappear.

**Try two-seater sofas covered in compatible prints.**

Checkered floors should be painted on a diagonal, which looks bigger than a standard grid.

**Hang curtains up high, where the walls meet the ceiling.**

Enlarge a small fireplace surround; make it taller and wider, but not deeper.

In a room with a low ceiling, use wallcovering with vertical lines to give the illusion of height (above, right).

**Put lots of photos, paintings, china, and brackets on the walls.**

## Place a mirrored screen in a corner.

**Remove moldings, chair rails, and baseboards if your ceilings are low.**

Hang a wide, squat chandelier or a bowl-shaped fixture in the middle of the ceiling.

**Install plain mirrored sconces on each side of a daybed.**

Paper the walls and upholster the furniture with similar prints—flowers trop off the walls and onto the fabric.

Hanging fabric panels can turn rectangular rooms into more graci square shapes and hide storage ar

**For a change, choose textured fab rather than prints.**

In a tiny bedroom, all the charact must come from the bed. A queen- iron bed becomes the focal poir when placed at an angle.

**Build a floor-to-ceiling bookcase cover one entire wall (above, lef**

For window treatments, choose tailored neatly pleated solid curtair crisp Roman shades.

**Try hanging an oversize painting large vintage photo in a small spa**

Use Lucite or glass cocktail and e tables; they're less obtrusive than w or other materials.


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# Putting It Away

**Ingenious storage solutions can be as glamorous as they are practical**



3



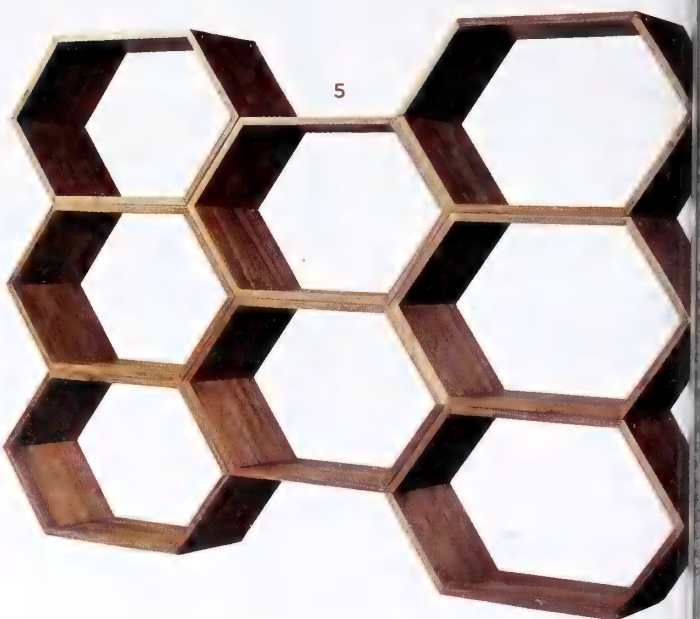
2



1



4



5

1. Sculptural and sleek Vogue magazine rack finished in aluminum, $110; from Umbra: 800-387-5122. 2. Hand-printed canvas Storage Box in Twig Stripe and Baby Box in Moss Jonquil, $98 each; from Hable Construction: 877-422-5304. 3. This light oak and white lacquer wardrobe from the Case Study Collection by NettoCollection can double as a media cabinet: 866-996-3886. 4. Portable file tote in pink suede comes in letter and legal sizes; $198 for both; by Global Views: 888-956-0030. 5. Stash books, CDs, or photographs in the sectional Hive Storage System, $792 as shown or $99 per piece; by Boom Design: 310-202-1697.

# ighlights

## YOU DRIVEN BY A PASSION FOR DESIGN?

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## use Beautiful and Chrysler Are Now Accepting "Design Innovators" Award Nominations

nting Sponsor of House Beautiful's Annual Giants of Design Awards, Chrysler s and celebrates great design in its many forms. And through the Chrysler and autiful Design Innovator Awards program, we are looking for a future Giant of Design—who has vision, inspired creativity, and a commitment to making the world a more , beautiful place.

outed leader in the field of great design, Chrysler has a passion for creativity and n, and the determination to merge function and style, driving visions of well-vehicles from inspiration all the way to reality. Chrysler is always on the lookout to and embrace talented, kindred spirits in all aspects of the design field.

**you become a Design Innovator?** Nominate yourself—or someone that you as a passion for design—in one of four categories: Interior Design, Architecture, e Design or Product Design. A panel of House Beautiful experts, will select a winner ategory based on a list of projects submitted and a brief essay of 100 words or less.

**e chosen as one of the four Design Innovator Awardees, you will receive:**

kets to the prestigious Sixth Annual Giants of Design Awards Ceremony on May 12, 2005, cognition during the ceremony.
or two to New York City and deluxe double hotel accommodations for the night of May 12th.
lusive "Design Innovators" Award
nition in a Fall 2005 issue of House Beautiful

**Entry Specifications:**

RCHASE NECESSARY TO ENTER OR WIN
igible to be considered for the Design Innovator Award, please submit the following postmarked no later than 15, 2005 to: House Beautiful, Attn: Design Innovator Contest, P.O. Box 1706, Sandusky, Ohio, 44871-1706:
ir Name, Address and Phone Number
me of Person You Are Nominating, Nominee's Category (Interior Design; Architecture; ndscape Design or Product Design)
rriculum Vitae or Resume of the Nominee
of Nominee's Top Five Applicable Projects
otograph(s) and/or Drawings Depicting One Outstanding Project
) Words or Less Describing Why You Feel Your Nominee is a Design Innovator
n of the judges is final. Award and prize cannot be transferred. Sponsors reserve the right to substitute equal to or greater value due to prize unavailability.
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void where prohibited and subject to all U.S. federal, state and local laws and regulations.
es will be notified by phone, email, or regular mail no later than March 30, 2005 and will be required to sign and ithin 14 days of receipt an affidavit of eligibility and publicity/ liability release.
ed Award Value: Awardees will receive Tickets to Giants of Design Ceremony in New York City on May 5 for Two (Value: $1,200); roundtrip coach airfare for 2 and double room standard hotel accommodations night of May 12th (Value: $2,000). Total prize value $3,200. Any expenses not included in the Award tion are the sole responsibility of the Awardees. Failure to be available on the date will result in forfeiture rize.
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ons regarding the Design Innovator Awards should be directed to Lisa Lachowetz, Marketing Services r, House Beautiful, 212/903-5118.
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# Double Play

**When space is an issue, furniture should multitask—here are the latest forms with more than one function**



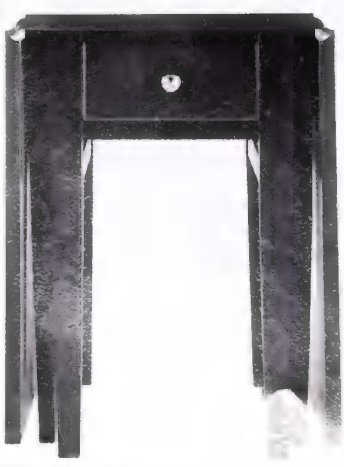
The adjustable Belvedere tray table from Arteriors Home is perfect for entertaining: It serves as a bar at its highest setting, can be lowered to become a cocktail table, and the tray can be detached for serving.



Boasting a built-in desktop, the Chi Bookcase from PierceMartin transfo into a workstation complete with pu keyboard slide.



The Grayson Bench from Mitchell G doubles as an ottoman or cocktail table and provides extra storage in birch-lined interior compartment.





When its leaves are lifted, the Memrie's Gateleg Table from Martha Stewart Signature Furniture is a spacious dining table; when they are tucked away it becomes an elegant console. For more details, see Resources ■

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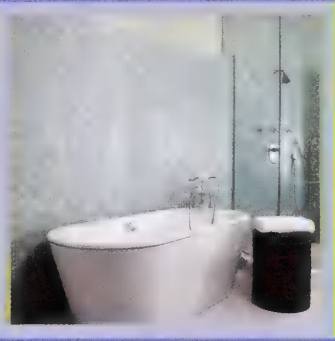
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**ONE SECOND PRIZE WINNER** will receive a Kitchen and Laundry Room MakeBeautiful, along with a Beauty and Fashion MakeBeautiful, to be featured in the September 2005 issue of House Beautiful. SECOND PRIZE ESTIMATED VALUE $60,000.

**ONE THIRD PRIZE WINNER** will receive a Bathroom MakeBeautiful, along with a Beauty and Fashion MakeBeautiful, to be featured in the August 2005 issue of House Beautiful. THIRD PRIZE ESTIMATED VALUE $15,000.

**HOW TO ENTER:** Submit photographs of yourself, all the rooms of your home and patio, along with a one-page essay on why you and your home need a MakeBeautiful. See page 109 for complete details and contest rules. You can also enter online at www.makebeautiful.com. **ALL ENTRIES MUST BE RECEIVED NO LATER THAN DECEMBER 31, 2004.**

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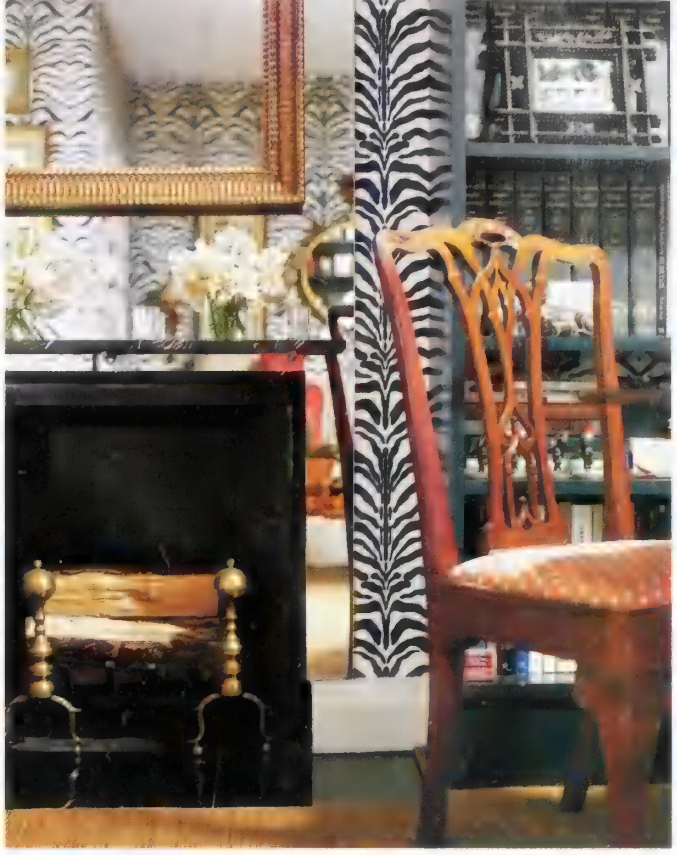
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...MANN WEEKS.



# ECORATING SMALL SPACES

EREVER THERE ARE BIG CITIES, there also small apartments and houses. And ou find yourself living in a place where ce is at a premium, you know that to orate stylishly you need to do more with less. The following pages offer a guide now to accomplish just that. From New k to London, Atlanta to New Orleans, a ar lineup of innovative and resourceful orators show you how it's done.

Above: Designer Robin Bell creates the illusion of space by installing a two-mirror combination around the fireplace in her Manhattan apartment.



# CHANGING SPACES

Designer Thomas Jayne helps a friend and collector settle into a minuscule New Orleans *garçonnière*



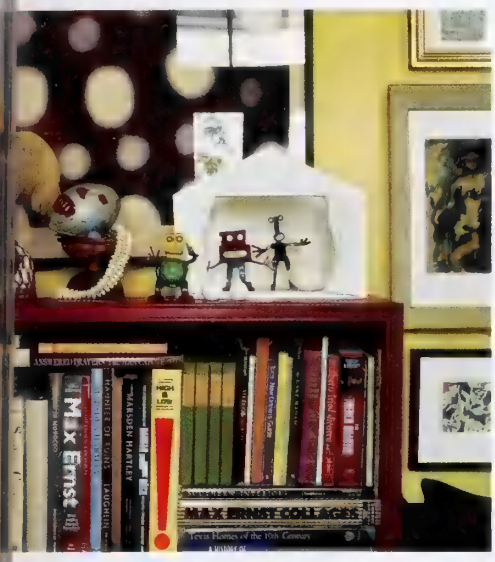


Above: Robert Clepper often uses his lush courtyard as an extra sitting room. Above right: Bright coral-hued French doors reflect a traditional Creole color. Opposite: A blue glazed lamp base is topped with a specially fabricated shade. The stairwell is hung with Clepper's smaller scale art. Part of a collection of balled string adorns the stairs.

Writer and Producer: Patrick Dunne

Photographer: Kerri McCaffety







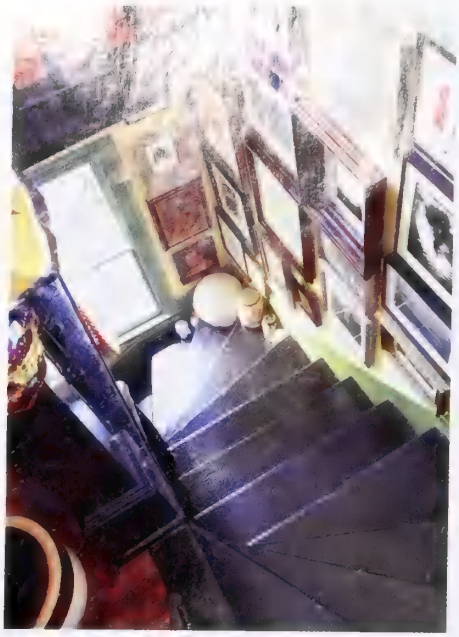

ckwise from top: A miniature proscenium and
er artworks sit above a collection of art books.
kitchen houses an eclectic ceramic collection.
e blue glazed sculpture by Jeff Koons entitled
*Balloon Dog* shares space on the 19th-century
ainted Southern table with part of the owner's
ion of locally found pottery shards. Opposite:
*uminista*, a large stainless-steel wall sculpture,
s over a daybed covered in a woven tweed by
hwig & Fils. The painted coconuts in the bowl
much prized folk art expressions traditionally
given away by Zulu maskers during carnival.

WHEN ROBERT CLEPPER DECIDED TO MOVE from a spacious midtown Manhattan apartment to a 350-square-foot French Quarter *garçonnière* in New Orleans, he only vaguely imagined the challenges. His grandmother and great aunt had been inveterate accumulators, collecting everything from prehistoric fossils to fine porcelain. Clepper, himself an artist, has carried on the tradition, building many kinds of collections that include a fine selection of 20th-century American art. Fortunately, New York designer Thomas Jayne, who has hung Clepper's collages in several of his projects, was certain he could help his friend and client.

"I realized that while Robert, as an artist, might create small-scale work, as a collector he has produced a vast living one," says Jayne. "Our job was to frame this ever-changing collage, maybe even tame it a little." For this task, the project needed as much organization as is usual for schemes many times the size. Jayne, whose early training was at Winterthur, is sure-footed with historical references but his first and fundamental decision was not to attempt a strictly period interpretation. "I imagined it should reflect a Creole sensibility," he says, "but that it should also feel like those wonderful bohemian New Orleans apartments from the early 20th century."

The most serious issue was organizing the space—essentially two stacked rectangular rooms connected by a small original staircase—so as to accommodate private and public areas without the apartment appearing crowded. Following classic Creole vernacular, each room had been





"It should reflect a Creole sensibility but also feel like those wonderful bohemian New Orleans apartments of the early 20th century"

fitted with two pairs of French doors and two small windows, which made it particularly hard to provide some privacy, retain the light, and fit in a kitchen and bathroom. Jayne found a solution for the upper level by hanging a Brunschwig & Fils archive chintz, Oriole, behind an antique Southern walnut bed. This not only created a sense of scale in the bedroom, but acted as a screen for the dressing room and bathroom beyond.

Downstairs turned out to be a little more difficult. A daybed could serve both for seating and a guest room in a pinch, but the small kitchen fitted at the end of the room had been unattractively "updated" just prior to Clepper's purchase. Rather than hiding it, Jayne decided upon open shelving that looked like it had been there since the 1930s and which would show off Clepper's collection of vintage and antique ceramics. A window that had been partially obscured was restored to its original proportions and the designer chose a woven red check Brunschwig fabric placed on simple rings for a hint of nostalgia.

For a final touch, Jayne used bowls of 18th- and 19th-century faience fragments—gathered by Clepper from digs around the French Quarter—as decorative accents. As the afternoon light filters through the tropical plants on the patio, Clepper often spreads out these shards, their colors and robust designs evoking the rich patois of style that has always characterized New Orle...









Clockwise from top: Behind the antique American bed hangs a document Brunschwig glazed chintz that matches the coverlet and screens the dressing room. A small ex-voto oil painting of St. Peter was rescued from a Louisiana plantation. Painted shutters and doors streamline the facade. Opposite, upper left: The original staircase was retained as "an object of beauty unto itself," says Jayne. Opposite, below: Many artworks are assembled as a collage, unified by Clepper's distinctive taste. For more details, see Resources.

Writer: Christine Pittel

Photographer: Steve Freihon



# CONDENSING THE CLASSICS

Tradition gets a contemporary touch-up in a Greenwich Vi[illegible] apartment designed by Shawn Hende



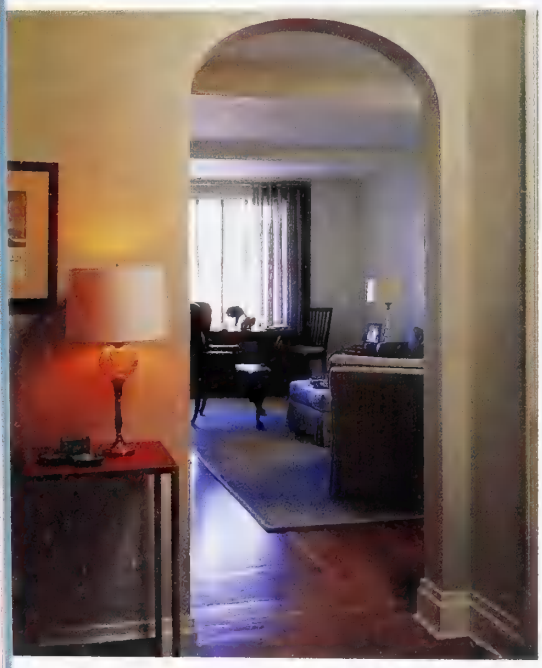
In the living room, a 19th-century American mirror echoes the straight lines of the fireplace. Shawn Henderson designed flanking bookcases with doors lined in brass chicken wire. Opposite: Nesting tables, like this 1940s French mahogany threesome, offer versatility in a small space. Henderson added nailhead trim to the simple, sophisticated Elaine sofa from Classic Sofa. Contemporary photograph by Matthew Pillsbury.



In a small space, only th
survive. When form
Congressman Peter Ko
moved from a three-b
house in Bucks County,
vania, to a one-bedroo
ment in Greenwich V
lot of prized possession
go, starting with seve
dred books. "Peter cou
opened his own branch
New York Public Libra
designer Shawn Henders
helped Kostmayer cull
furniture and clothing
as biographies. "Shaw
brutal, but he was alway
says Kostmayer. "He m
get rid of my beloved C
rugs because he wanted
thing more contemporar
nubby seagrass now pro
more modern, monochr
floor plane. "My taste is very traditional," says Kostmayer, "and Shawn's job
keep the apartment from looking too fuddy-duddy."

Another cue to Henderson's fresh approach is the way he took care not t
crowd the space. The living room is neatly furnished with a few well-chosen
anchored by a big, classic wing chair—the strong, silent type. Originally cov
green velvet, it now looks more distinguished reupholstered in dark leather. T
and even the ottoman, have long, lean lines. "It's important to be consistent in
space," says Henderson. One wood, mahogany, reappears throughout and fra
no-nonsense mirror above the white-painted mantel. Henderson also whited
raw brick and painted the firebox and hearth black, for sharp contrast.

More daubs of black on the dining chairs and another mirror set off the sof
ors—earthier taupes, gree
browns that shift into som
brighter in the bedroom.
apprehensive about that,"
Kostmayer. "I told Shaw
a 58-year-old man, I can't
baby blue bedroom.' But i
great and I like it." Next
grandmother's beautifull
nished brass bed hangs a c
porary photograph by G
artist Thomas Ruff—a jux
tion that exemplifies Hend
concept of old standbys
modern edge. As Kostmaye
"Shawn was able to move n
more interesting direction w
ignoring my taste altogeth
words that could stand as th
inition of a good decorator.





This page, from top: In the living room, a 1940s French alabaster lamp stands on a 19th-century American blanket chest next to the sofa. The console table in the foyer was custom-made by 145 Antiques. Crate & Barrel's Village chairs, toughened up with semi-gloss black paint, flank a 1940s French mahogany table. Opposite: Peter Kostmayer's grandmother, who was born in 1874, slept in this brass bed as a child. Hound's-tooth spread and mate, [illegible] quilt from Garnet Hill. For more detail[illegible]


:'s important to be consistent in a small space”

# LONDON CALLING

## Ashley and Allegra Hicks transform a prosaic row house in a unique neighborhood into something special

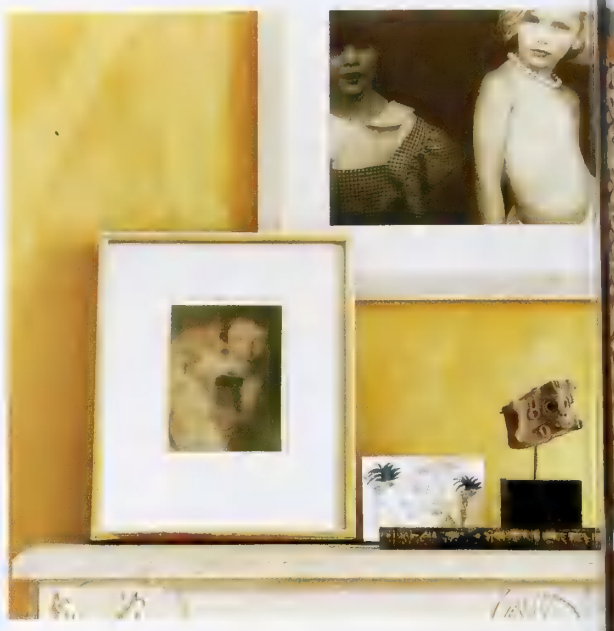


Writer: Ashley Hicks
Photographer: Simon Upton
Producer: Allegra Hicks



Allegra Hicks's Sundernagar rug tones perfectly with sofas of her own design, upholstered in Bennison Faded Mono Pink Roses and Donghia Mino Yuhi Orange. The pillows in variegated Indian silks and rough plastered finish on the walls in Stucco Romano complete the subtle color scheme.





NOT FAR FROM THE HUSTLE and bustle of London's Paddington Station lies a little-known oasis of calm and tranquillity that bears the romantic name of Little Venice. Here, Victorian streets front canals on which gaily painted houseboats float. Overlooking one of these canals is a house much like any other in London—narrow, terraced, with a small garden in front and a large one behind—except for the sunlight that glitters on the water when the sun deigns to appear in our gray city.

My wife, Allegra, and I were asked to decorate the house by an American family who had rented it for some time and had grown to love that view. Our first step was to replace the pale wood floor, which had a nasty commercial quality, with new solid-oak boards of a good width, ebonized shiny black. This transformed the house immediately, giving it a glamorous and substantial look. To combat the gray northern li[illegible] offer a contrast with the glossy floor, we decided to apply a crusty plaster finish in a faded mustard yellow to the living room walls. We were surprised to find that it was faster and no more expensive to import an artist from Switzerland than it was to use a local source. Giovanni Lombardo arrived in a traditional artist's beret, carrying a plaster and marble dust mixture from his secret source in northern Italy, which he troweled onto the walls with a theatrical flourish.

Next, we turned our attention to fabrics. Our clients owned a beautiful *suzani,* a traditional Uzbekistani embroidered textile with a magenta ground, which we transformed into a Roman blind. We devised a color scheme for the living room of sandy yellows, faded pinks, and off-white, inspired by the delicate palette of the owner's own magical photographs of atmospheric interiors.

We made one sofa in a soft blush, tea-stained chintz of big, blowsy roses, the print so delicate that it was almost invisible; and another sofa in a tight, rough chenille weave in a dark salmon color. To add a subtle excitement to this slightly bland scheme, we trimmed the [illegible] sofa with a thick cream-colored

Above left: An African Yoruba mask contrasts with antique Indian silks on the curtains and cushions. Above right: Part of the clients' photography collection on the mantelpiece. Opposite: An antique Indian appliquéd wall hanging dominates the dining room. The Sheaf chairs by Ashley Hicks are covered in Zimmer + Rohde chenille, and the cotton print Tree of Life curtain is by Allegra Hicks. A Giacometti-style lamp from Nicholas Haslam provides an austere note.




magnum
GOODBYE



Left: The clients' antique *suzani* hanging was mounted on fabric to make a Roman blind in the living room. Embroidered silk covers Ashley Hicks's Thar armchairs. Below: New wardrobes line both sides of the dressing room, the doors carefully proportioned to maximize the height and elegance of the space. Antique Berber rug from Christopher Gibbs. Inset: Designers Ashley and Allegra Hicks.

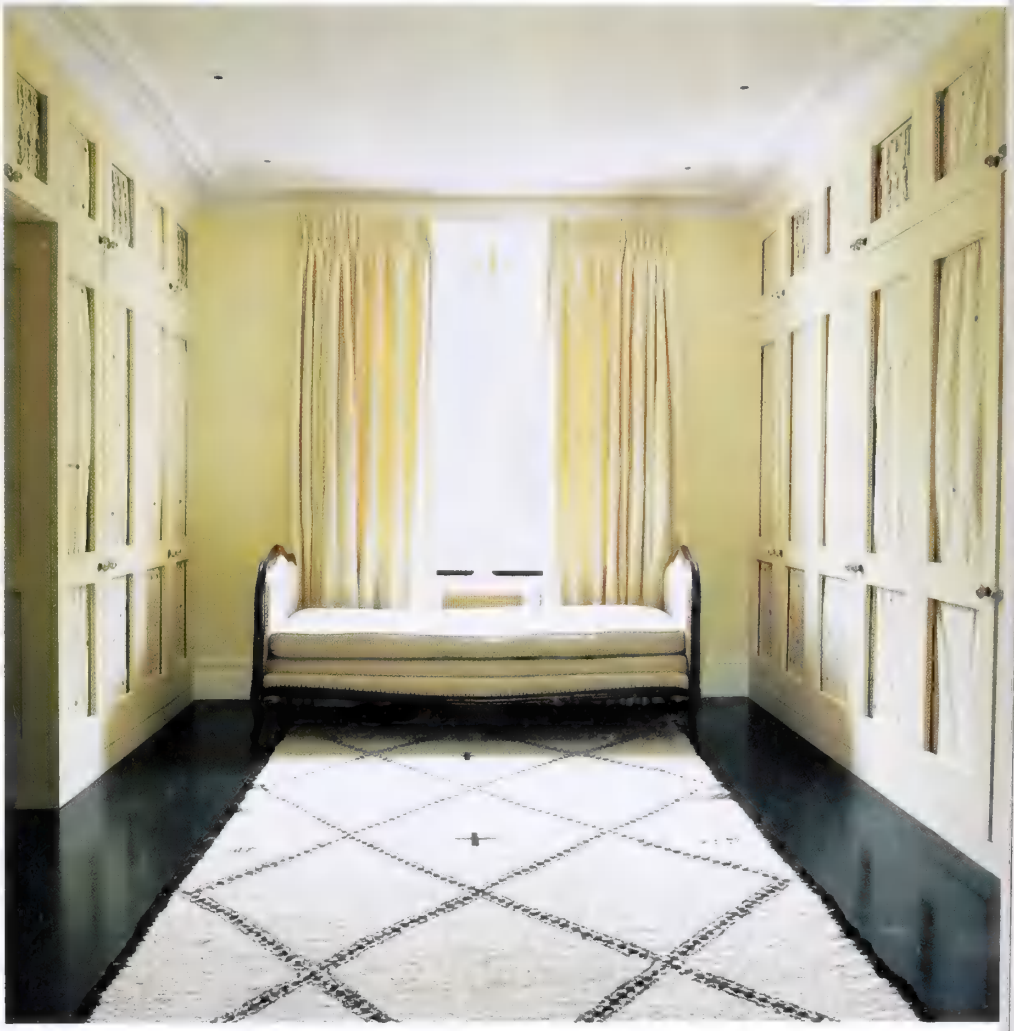


moss fringe, which I love for its texture of shaggy oversize velvet even though it's now considered terribly old-fashioned.

Allegra's Sundernagar flat-weave rug, colored to suit the scheme, went on the glossy floor. For the sofas we made a collection of cushions out of pieces of antique Indian silks—some embroidered, some shiny and smooth, some heavily textured, some from gauzy old saris that we had found in little dress shops in Delhi. All of these were arranged around our clients' own pieces: African masks, antique lamps, a handsome old table with a gray-veined marble top, and a pair of Biedermeier stools. A Bronze X-ottoman of my own design with an off-white leather top became a more versatile stand-in for a coffee table in front of the fireplace.

On the lower floor, we created an entirely new kitchen and adjoining dining room opening onto the expansive garden, with dining chairs covered in





We made a collection of cushions out
pieces of antique Indian silks — som
embroidered, some shiny and smooth, som
heavily textured, some from gauzy old sar





Clockwise from top: Allegra Hicks created her first wallpaper, Spiral, for the stairway and entry hall. The doorway to the dressing room looks out onto an antique Indian painted Tree of Life hanging from Christopher Gibbs. In the master bedroom, walls are covered in Donghia silk paper Spring Green. Antique pink-and-green silk *suzani* on the bed from Christopher Gibbs. For more details, see Resources.

a small textural green weave arranged around an antique table; a Rajasthani appliqué patchwork hangs on the wall.

In the master bedroom, the walls were hung with a beautiful Chinese silk paper in a pale jade green; on the floor is a flat-weave in Allegra's Atlantide design, woven for the room in lilac, black, and an even paler jade. Curtains for this room are in Allegra's silk Desert Flower design; off-white, with a luxurious border of lilac glass beads on a jade-green fringe. The effect is like a water garden—especially on the rare occasion when the clouds part and that seductive, glittering sunlight bounces off the canal below, bringing this dreamy, romantic space sparkling into life ●





# FROM THE TO

A stunning flower arrangement can make your table look chic when you invite friends over to watch the ball drop on New Year's Eve




Writer:
Christine Pittel

Photographers:
Brendan Paul and Darrin Haddad

Producer:
Edward Ross

This view: Our black-tie-worthy setting starts with a tablecloth made of wire mesh Typo by Création Baumann. A round black raffia place mat is topped with a Stainless charger, Platinum Line china with a silvery rim, and a black napkin in a silver-plate ring. Create a monogram for each guest and tuck it into tiny silver-plate frames. Chunky Viva goblets and suave Lyric and Celia stemware mix modern and classical notes and complement clean-lined Quinn stainless-steel flatware. All tableware from Crate & Barrel. Below right: An $11 silver-plate candlestick from Jamali Garden Supplies holds our version of the New Year's Eve ball. For more details, see Resources.



1



2



3

## EASY AS 1-2-3

1. You will need an 8-inch Oasis floral foam sphere and enough roses (approximately 60) to cover it, a candlestick, a bucket, and a pair of clippers.

2. Soak the sphere in a bucket of water for about 10 minutes until the water is fully absorbed.

3. Balance the waterlogged sphere on the candlestick (its weight will keep it in place). Clip the rose stems (at an angle) down to an inch and a half. Stick each flower in tightly until the entire sphere is covered with roses.





# TAKING THE LONG VIEW

A panoramic vista of wooded hills influenced every decision Zee and Michael Wiener made about their landscape garden in Connecticut



Writer: Elizabeth H. Hunter

Photographer: Michael Wiener

An allée of littleleaf linden trees frame the view from the house. One of Zee and Michael Wiener's earliest decisions in their landscaping project was to center the driveway on the front of the house (inset, below).





WHEN A LANDSCAPE is as magnificent as this, as harmoniously attuned to the surrounding countryside; when the placement of trees and sculptures is so pleasing and precise, you expect a famous landscape architect's name to be attached. But the truth is that Michael and Zee Wiener are the masterminds behind their own garden, although they would certainly maintain that the late Russell Page, who designed some of the greatest gardens in America and Europe between the '30s and the '80s, should get credit. (In their typically generous fashion the Wieners also like to give credit for all other professional advice, to their property manager, Tom Verderosa, renowned interior designer Albert Hadley, who consulted on the pool house, and to Englishman Adrian Fisher, who designed a labyrinth in one area of the garden.)

The Wieners came under the influence of Page some 15 years ago, soon after buying their property in Connecticut (now 100 acres) and shortly after they had fallen in love the ravishing vista of a land trust property at the back o house. Watching the fog settle into the folds of the woo hills, or hot air balloons from the local balloon club across the valley, the Wieners knew instinctively that the p ence of the land trust would be of great importance in t garden design. As Zee says, "A view this beautiful is alr sacred. You want to enhance it, not take away from it."

But it was not until the couple read Page's book, *The E cation of a Gardener,* that they found the philosophy to exp what their instincts had told them. "There it was, righ page 58," says Michael, still excited at the thought that a b could have so many applicable thoughts, or as he puts it, " to be mined on every page." The following paragraph is of many that appealed to the Wieners:

"Scale too is also part of style," wrote Page. "If you wo

Beyond the pond that the Wieners dredged is woodland inherited with their Connecticut property. In the foreground they planted specimen trees like the Japanese maple. The sculpture, *Dusk*, is a bronze by Jens Flemming Sørensen. Below: The maple tree in its winter and fall guises. Haiku, below and on following pages, by Zee Wiener.





world wears a hat / A snow blanket covers all / Keeping winter warm



The view of a land trust property inspired the landscaping. There are no "frou-frou flowers," as Tom Verderosa calls them, to detract from the splendor of the wooded hills. A low hedge of *Berberis thunbergii* 'Crimson Pygmy' complements the fall color of the trees, as does the sculpture, *Golden Apple of the Hesperides*, by Norman Sunshine. Above, from left: The snow-covered Sunshine sculpture. Aristide Maillol's *La Méditerranée* sits out the seasons. A snow-covered bench waits for summer company near the driveway.



fall sun rises/On man's work — made with passion/Reflecting his soul



bring the landscape beyond into your garden and, as the Japanese have expressed it, 'borrow' a distant hill or your neighbor's trees, you will use features which are in scale with these outside elements and at all costs avoid the 'interesting' details which, in this kind of composition, can only distract. In such a context most flower-colour distracts and when there is a distant view carelessly used colour will destroy the whole meaning of the garden. Consciously or unconsciously, both eye and mind will shift from flowers to view and back again and find no rest."

But even after studying Page's work, the Wieners had no thought of designing their own garden, and assumed that they would find a landscape architect or garden designer to do it. They interviewed many candidates, but none came up with a scheme scaled to match the view. The Wieners began to work on their own, although they did not have a master plan either. The 100-acre landscape evolved as their thinking did: Zee likes to refer to the moment in the movie *Seabiscuit* when the jockey tells the horse that Rome was not built in a day, but brick by brick. "That's how we planted this place," she says, "tree by tree, shrub by shrub."

The evolution of the landscape on the front of the house illustrates how this method worked. First, the Wieners changed the driveway, a dirt road meandering through the woodland, so that it would be centered on the house. Then they planted the linden trees and dredged a pond some 200 yards away. After seeing how the pond opened up the landscape, they made the painful decision to take down part of the woodland itself.

The Wieners discovered, as did the legendary landscape gardeners of the 18th-century, that to make a garden look natural—"at one with nature," as Michael puts it—usually involves destruction. For William Kent, Humphrey Repton, and Lancelot 'Capability' Brown this meant ripping out Renaissance-style parterres, formal gardens, and straight paths. For the Wieners it meant taking out a third-growth woodland where many of the trees were diseased or had broken limbs, and where even the laurels were scruffy. Still, the process was difficult. "It hurts to take down a tree," says Michael, "but we kept c back to one question: 'How do we build a park that will peace and solitude?'"

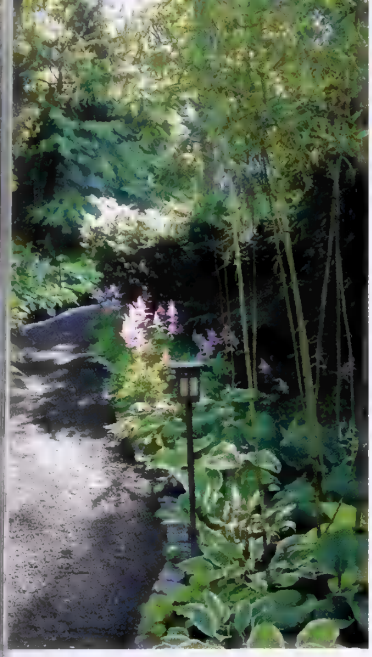
The woodland he left standing "makes a great back he says, "good enough to be part of the chorus but not enough to be soloists." Before they even began to look fo ists, the Wieners met Verderosa, who was then a tree "Tommy planted our first tree," says Michael, referring first linden in the allée along the driveway. Thirteen years they like to talk about the tri-party voting system they use a disagreement comes up about buying a tree, planting the number of trees, or what kind of trees. "When in doub two votes win," says Michael.

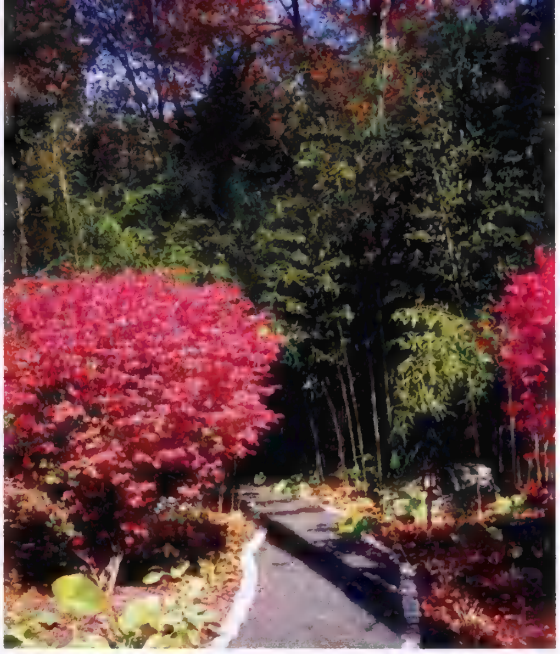
**The Wieners discovered, as did the legendary landscap gardeners of the 18th century, that to make a garden look natural usually involves destruction**

"It's just amazing that we never once drew anythin paper," says Verderosa. "If one of us comes up with an ide have a vote and proceed from there." The result is a garde has evolved plant by plant. Thanks to Verderosa's skill in ing trees with a crane and chains, the trio often makes p ment decisions on the spot, asking the crane operator to a tree a couple of feet this way or that, or to turn it so the side is most visible.

Verderosa's expertise was invaluable four years ago whe Wieners had to rebuild their house after a fire. ("Nothing left but the pizza oven," says Zee.) Before reconstruction b Verderosa moved some of the trees nearest the house—dig them up and replanting them in a holding area—and b ing wooden barriers for others, like the red Japanese m "We were fortunate in losing no trees to the fire," says Mic "and thanks to Tommy we lost none during the rebuildi the house."

The Wieners, of course, stayed there the whole time, mo into the guesthouse to oversee the rebuilding of the house a watch over their beloved trees. "You can't have a garden lik without a hands-on policy," says Zee. "This is our DNA."





Clockwise from far left: Meandering woodland paths, one in spring, another in fall. A map shows the carefully delineated areas of the garden. Water lilies and a lotus blossom in the pond.

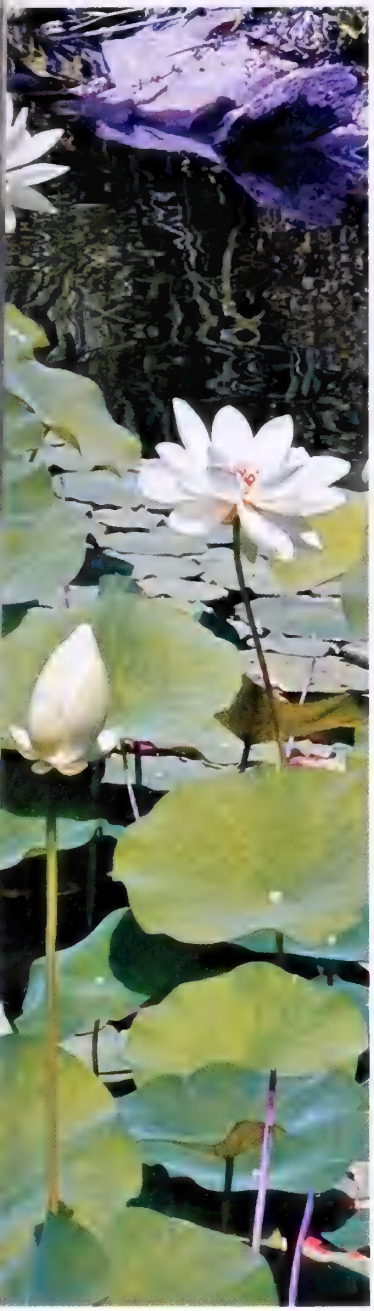
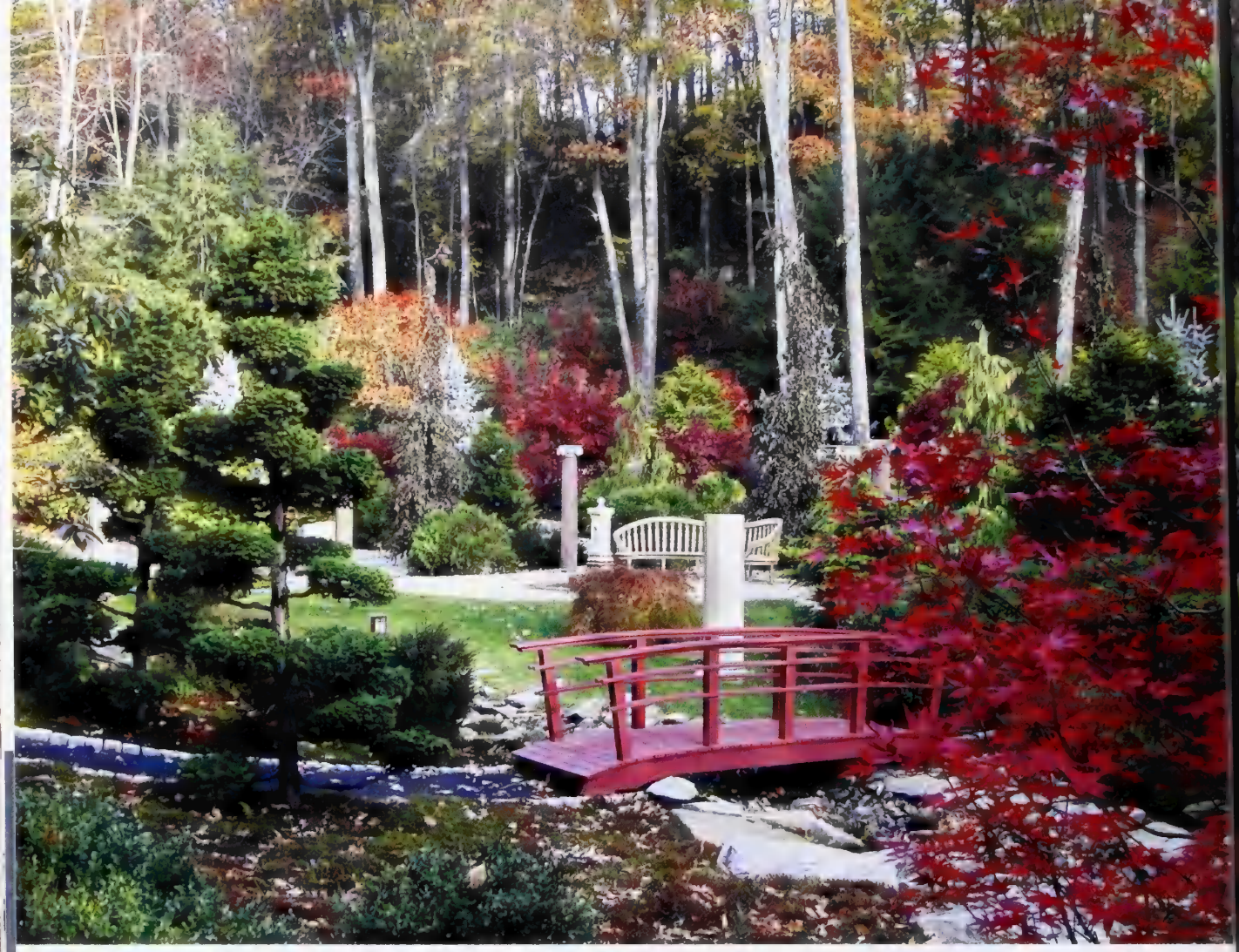





ILLUSTRATION: SYLVIA HOFFLUND





Above: Moss-covered r
Japanese-style bridges
and a red Japanese ma
characterize the Wiene
labyrinth garden. Left: "
Japanese-inspired poo
which Michael Wiener h
wanted to build in auth
teahouse style. "Albert
toned him down," says
with great relief. Spruce
a fence around the swir
pool. Above right: The f
parterre garden holds a
antique stone fountain.
right: On their back terr
overlooking the parterre
Wieners were careful to
the colors of their flowe
plants subtle so as not t
compete with the view.

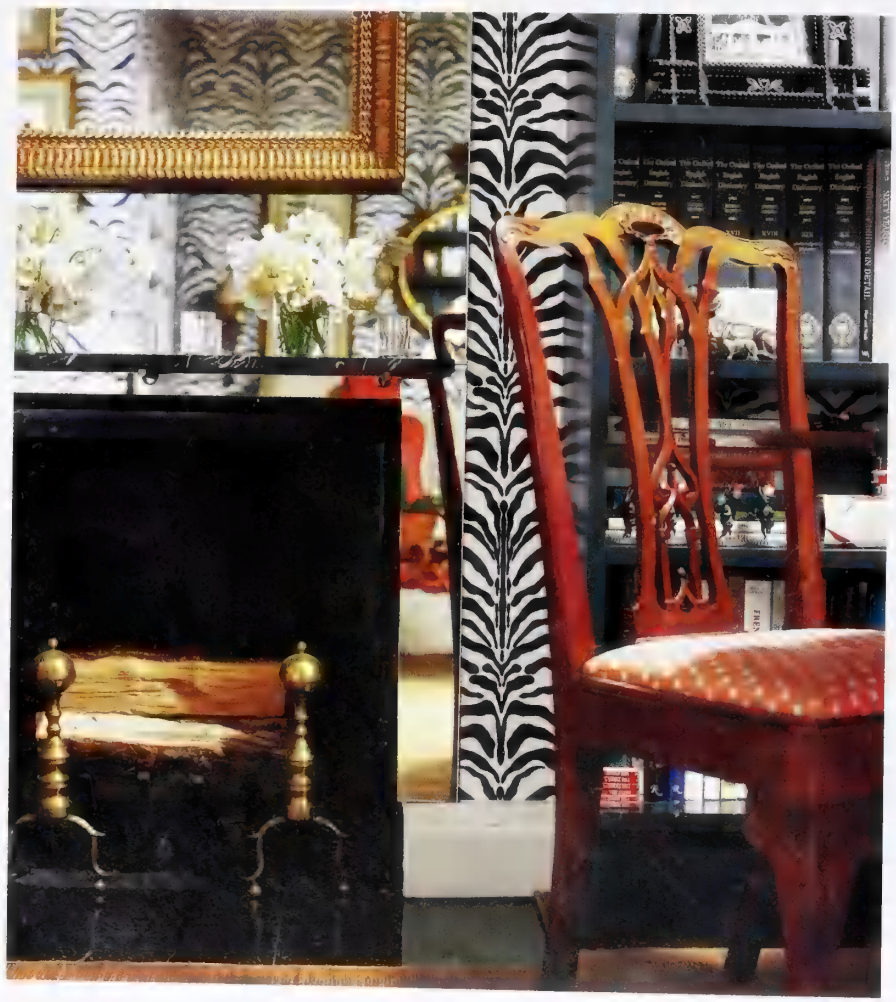


gardens at peace/Each sits in its special place/Nature in order



In her new Manhattan apartment, designer Robin Bell turns cramped into comfortable

# URBAN SAFARI



Writer: Valerie Gladstone

Photographer: Eric Piasecki

Producer: Senga Mortimer

WHEN ROBIN BELL, the senior d
at the Manhattan decorating firm of
len, moved back to New York after
in Florida she was eager to transfo
new one-bedroom rental apartment
cozy and inviting home. With a w
fireplace and a pretty garden, it hac
promise, but it was also small with ve
natural light.

Bell first worked on making the spa
bigger and brighter. She began by se
a vibrant blue-and-white zebra-stripe
paper, designed by Rose Cumming an
inally used in the fabled New York nig
El Morocco. "My parents loved the
she says. "For me, the wallpaper repr
that high style and golden age. It has sc
pizzazz. And like wall-to-wall carpetin
mirrors, bold patterns and colors crea
illusion of spaciousness."




This page: The Rose Cumming Zebrine wallpaper in Bell's living room serves as a perfect backdrop for her 17th-century prints and treasured gilded girandole mirror. Opposite: Antique andirons and a Chippendale chair provide old-world contrast.







## MAKING SPACE

**FURNITURE AND ACCESSORIES** Buy overscale rather than small furniture. It tends to anchor the space and give a greater sense of harmony and spatial integrity. Look for old window frames at junk sales and transform them into interesting one-of-a-kind mirrors.

**WALLS AND FLOORS** Vivid wallpaper and paint pick up reflected light and make a small space appear lighter and larger. High contrast can also convey a sense of expansiveness. Use white on the ceiling. Unifying the rooms with wall-to-wall carpeting will make them look larger. Cut-to-fit floor-to-ceiling mirrors are not very costly and will always effectively expand a room.

**STORAGE** Edit yourself. Only select objects that are right for the space and that ideally have more than one use. Attractive coat hooks, for example, can be decorative as well as practical. Hang hats, coats, and kitchen equipment rather than storing them in drawers and closets. Flat-screen televisions are great space savers. Whereas traditional sets have to be stored in 25-inch cabinets, flat screens only need 9 inches.

Opposite: The hat rack displays Bell's assorted headgear, testifying to a passion for both fly-fishing and gardening. The leopard pillow subtly echoes the wallpaper's jungle theme. Top: The kitchen is simplicity itself, with white cabinets and an inexpensive laminate counter. Above: Bell plays chess on a vintage tramp art set. Floor-to-ceiling shelves house books, photos, and a flat-screen television.

With only a one-year lease, Bell wanted to keep her decorating costs down and avoid alterations that would be difficult to reverse should she move. The discovery of a water soluble wallpaper paste, called Clear Hang, that makes wallpaper removal easy helped that design decision. Carpeting the entire apartment with inexpensive but rich brown bamboo matting was another way to meet this requirement. "The matting doesn't damage the floors," she says. "Plus, it's soft underfoot and easy to keep clean."

Instead of calling upon her usual top-of-the-line decorating sources, Bell—always game for a challenge—decided to play novice. "Anybody can call the best people," she says, explaining why she largely turned to Manhattan's Yellow Pages. "I wanted to see what happens when you don't have that access."

Bell found a closet designer who was also willing to build splendid inset living room bookshelves to accommodate her glass collection. Another company installed the mantel-to-ceiling mirror above the fireplace, and then she ingeniously opened up more space by hanging another, framed, mirror over it: "It's an easy and very effective technique," she comments.

For her bedroom, Bell chose a handsome 19th-century West Indian mahogany canopy bed for its heft; oversize furniture, she says, makes rooms look bigger, and the space beneath the bed can be utilized to store belongings in plastic boxes. The charming bedside table is from her childhood home. "The best thing about redoing this apartment was bringing together objects from all periods of my life," she says. "It gives me great comfort."



The sturdy bed is ma
with luxurious Port
linens. The blue pla
bed skirt, chair, and cu
contrasts delightfully
the undulating wallp



# A CLOSER LOOK

## Robin Bell focused on well-designed, practical objects, then added a touch of luxury to her new one-bedroom apartment

### BIN BELL

up in New York City and
d classes at the Art Students
e when she was 10 years
ent to boarding school in
nand, and at age 15 told
that she was an interior
ner, hoping to impress him.

ked as a fashion model for
and Wilhelmina agencies, doing
y work in Paris and Milan.

"all manner of jobs" at
by's in New York, then seized
hance to work on a restoration
historic Gracie Mansion.

independent project was
ing Franklin and Eleanor
velt's country house on
obello Island.

ed to Florida with her family,
ing to close her interiors
ess. Instead, took on much
work, eventually opening
ery that showcased her
urniture designs as well
playing antique carpets,
lain, and artwork.

ed back to New York City 18
hs ago to work with McMillen.





Bell chose Simon Pearce's Hartland wineglasses for their "beautiful weight and graphic appeal; they mix with Crate & Barrel or antique Georgian crystal with equal ease."





Each year, Bell designs a new glass bell as an irreverent play on her name. This year's model, in cranberry-colored glass, was inspired by a 19th-century hall-porter's bell, and is available through McMillen.

PORTRAIT ERIC RASELIGH; ALL OTHERS GLENN GRAMPP



Vaughan's Rise and Fall brass wall lights "make perfect sense for small or temporary spaces since they don't require hot-wiring," says Bell. The decorative cord simply plugs in, and an adjustable arm is both "sensible and functional."

"Even if you're on a strict budget, it's important to allocate one area for a splurge," says Bell of her delicate Medallion cotton voile bed linens from Porthault. "The happiness factor is priceless." For more details, see Resources. ■

# LOOK THROUGH ANY WINDO

Writer: Ted Loos  Photographer: Carlos Domenech  Producer: Elle Roper

Designer Sherrill Deakins lets the sun shine in and creates an open, uncluttere look for her Atlanta apartment



The Atlanta apartment of designer Sherrill Deakins is awash in caramel, biscuit, and cream tones. Two Donghia chairs anchor the living room, along with a coffee table Deakins created from an old base and new glass. She focused the apartment's look around the long, rectangular windows.

# TIPS

**PLAN AHEAD** "Well-planned storage is a must for any small space, and built-ins are a great answer," says designer Sherrill Deakins, who proved her point with bookshelves and open shelving in her kitchen. She even hired a company that specializes in kitchen cabinets to design her clothes closets, with an emphasis on shoe storage.

**USE EVERY LAST INCH** "To add height, I removed the existing ceiling to expose the concrete beams," says Deakins. Removing closet doors and even doors to rooms also opens things up.

**SHIFT TO NEUTRAL** "I chose a monochromatic color palette of neutral tones to make the space appear larger—and lighter," Deakins says. Eliminating clutter helps these soothing tones do their jobs more effectively.





A GOOD DESIGNER can be inspired by anythin matter how small—the curve of a chair splat, say, o grain in a hardwood floor.

So when Atlanta-based designer Sherrill Deakins the big rectangular windows of her apartment for the time, her plan of attack was more than obvious. The w apartment, which is a mere 1,200 square feet, was dev to emphasizing those lines.

"The windows really captured my attention," says D ins, who works at home designing other people's reside But the rest of what she saw at first was a bit depressing: " apartment was dark, and it was divided by too many wa

Deakins felt that another kind of look was there, bu in the architecture itself. "You have to use the bones o apartment," she says. "That's what I try to do with clien go from the ground up."

First, she took out one of the two bedrooms and tu it into a dining room, getting rid of a whole wall in the cess. With the clever addition of a round table on cas the dining room easily serves as her office, too. Her move was to expose the ceiling beams throughout the a ment. This actually increased the space, since the cei used to drop down all the way to the bottom of the bea and the articulation gives a sense of depth.

Then it was time to think about showing off the dows—partly to bring the outside in, which is one of making a small space feel larger. Soffits and reces



This page: In the dining room, Deakins added columns and a soffit to create an alcove for a banquette. Opposite, top: A water jug from Santa Fe and an antique French tapestry provide focal points in the living room. Deakins designed the squared-off white sofa herself. Bottom: The niche in the foreground increases the sense of depth in the room. Deakins used sheer fabric and twigs to make a sculpture she could illuminate.





lighting helped maintain the rectilinear shape, and built-in bookshelves below the windows emphasize it further.

So did the furniture, which includes a squared-off sofa, a long white leather bench, and a charming banquette that created a dining room alcove where only a plain wall had been. Deakins designed all three pieces herself.

To accentuate the way the long windows pierce the wall, Deakins tried something quite old-fashioned, but she made it modern. "To one side of each window I added a niche with recessed lighting to create a point of interest," she says. The light shines on a simple piece of fabric held by a twig at either end; a kind of homemade sculpture.

Seemingly minor issues were a big deal to Deakins: There are very few doors in the apartment now, since they take up space. Clean-lined do do the trick.

Color was key, too. Out w dark colors, and in came a sere ette of whites, creams, and wh calls "biscuit." As she says, "Th dictated that it needed to be this very monochromatic, without a clutter." It's not that fine object ignored—she worked in a Frenc estry and reproductions of wo Leonardo da Vinci and Michela But she chose carefully.

As for those who say that da ors help expand a small room, D doesn't agree. "I want serenity, ness, and elegance, and that means creamy, neutral tones," sh "It creates a sense of space. There of breathing room here." ●

## TIPS

**LET THERE BE LIGHT** "High quality in lighting is a must, with all overhead lights on dimmers," says designer Sherrill Deakins. This creates ambience in a small space and keeps the walls from feeling like they're closing in.

**QUALITY COUNTS** "Use high-quality finishes and fittings," Deakins says. "Minor elements have more impact in a small space and bad choices can't be swept under the rug."

**DOUBLE UP** Deakins planned ahead, knowing that her dining room table would have to double as a conference table for client meetings. "I needed an office, b also a serene place to come home to at the end of a long day," she says. Her design—a piece that rolls on casters—is eminently flexib

I want serenity, lightness, and elegance, and that to me means creamy, neutral tones. It creates a sense of space"

e: Deakins designed the covered the headboard in bouclé. The jewelry box 18th-century France and the by Donghia. Opposite, far he kitchen, Deakins replaced with open shelving, which more spacious feel. Left: In oom, she built a makeup tead of a bookshelf under angular windows. The large all mirror, LEM piston stool, f form an area that Deakins pay bills; it leads to her and bathroom. For more see Resources.





Producer: Mary-Ellen Weinrib Photographer: Sang An

# AMERICAN LUXURY

## Satisfy holiday palates this New Year's Eve with rich and indulgent homegrown delicacies



This page: Even foreign winemakers are producing vintages on U.S. soil—Domaine Carneros Napa Valley sparkling wine is made by French house Taittinger; tortoise champagne flutes are from the Ted Muehling Designs collection for Steuben. Shagreen and gold-leaf trays are from Takashimaya. Opposite: Domestic caviar from farm-raised stock is growing in popular and critical esteem; it's an eco-conscious alternative to rare varieties from over-fished Caspian Sea sturgeon. Clockwise from top left: Royal Transmontanus from Petrossian is from California-bred fish and is comparable to osetra. The American Paddlefish caviar from Swifty's is from the Mississippi and Missouri rivers. The Select California Estate Osetra is from Tsar Nicoulai, based in San Francisco, and available through Williams-Sonoma.





e: *Céleri rémoulade* is topped antic smoked salmon and Gold mon roe from Tsar Nicoulai; d plate from Steuben and nd-painted wallpaper from . Opposite, clockwise from top y potato pancakes are perfect for the classic crème fraîche ar combo; silver-leaf lacquer m Saigoniste. Kumamoto oysters ed in the Pacific Northwest have briny flavor that gets a boost ucumber-infused mignonette. ters have a rustic appeal that ely with paddlefish caviar from ; gold plate is from Takashimaya. velvet is a seductive combination and sparkling wine, in this case Brewery's Shakespeare Stout wport, Oregon, and Mumm Napa M; noisemakers from Tiffany & dmade paper in background eil from Silk Dynasty. For more see Reources.

# Recipes

## POTATO PANCAKES

*Recipe adapted from* Aquavit *(Houghton Mifflin, 2003; $45) by Marcus Samuelsson. Serve as an hors d'oeuvre with caviar and crème fraîche.*

- 8 tablespoons unsalted butter
- 1½ pounds Idaho potatoes, peeled
- 1 Spanish onion, peeled and finely chopped
- 1 large egg, lightly beaten
- Kosher salt and freshly ground black pepper to taste

Clarify butter: Melt butter in a saucepan over medium heat. Skim off white solids from top. Set aside for 30 minutes. Pour butter into a cup, being careful to leave any remaining solids in the pan.

Prepare potatoes: Finely grate potatoes using a box grater or food processor. Wrap in a clean kitchen towel and twist to squeeze out excess moisture. Place potatoes in a large bowl. Mix in onion and egg. Season with salt and pepper.

Heat 2 tablespoons clarified butter in a heavy 10-inch skillet over medium heat. For each pancake, add 2 tablespoons potato mixture and press flat with a spatula. Cook until golden brown on each side. Transfer to paper towels to drain, then place on a parchment paper–lined baking sheet and keep warm in a preheated 300°F oven. Serves 8.

## CUCUMBER-FLAVORED OYSTER SHOOTERS

*Recipe adapted from Rick Moonen, executive chef of Restaurant RM in New York City.*

- 1 seedless cucumber, washed
- 2 tablespoons chopped chives
- 2 tablespoons seasoned rice wine vinegar
- 1 ice cube
- 10 Kumamoto oysters, shucked
- Cold vodka

Peel cucumber, julienne peel, and set aside. Roughly chop cucumber flesh and place in a blender. Add chives, vinegar, and ice cube; then puree. Strain and discard solids. Place [illegible] peel in bottom [illegible]

Top with oyster and a small amount of vinegar mixture. Repeat with remaining oysters. Place shells over shot glasses of vodka. Serves 10.

## CORN FRITTERS WITH AMERICAN PADDLEFISH CAVIAR

*Recipe adapted from Stephen Attoe, executive chef and co-owner of Swifty's in New York City.*

- 10 large eggs
- ¾ cup milk
- 2⅓ cups flour
- ½ teaspoon baking powder
- 2½ cups canned corn, drained
- ¾ cup chopped fresh parsley
- ¾ cup chopped fresh chives
- Salt and pepper to taste
- Clarified butter (see recipe above)
- Paddlefish caviar

Whisk eggs and milk together in a large bowl. Stir in flour and beat until the mixture has the consistency of heavy cream. Add baking powder. Stir in corn, parsley, chives, and salt and pepper.

Brush a heated griddle with clarified butter. Use 1 tablespoon of batter for each fritter. Cook until golden brown on each side. Serve warm with caviar. Makes about 40 small fritters.

## BLACK VELVET

*Recipe adapted from* The Cocktail Hour *(Ryland Peters & Small, $13) by Ben Reed.*

- 1 chilled bottle Shakespeare Stout
- 1 chilled bottle Mumm Napa Cuvée M

Fill a flute glass half full with stout and gently top off with sparkling wine. Repeat process with remaining stout and wine. Makes 6 to 8 drinks.

## CÉLERI RÉMOULADE WITH SMOKED SALMON AND SALMON ROE

*Recipe adapted from Bill Yosses, executive chef of Josephs Citarella in New York City.*

- ½ pound celeriac, peeled and julienned
- 1 tablespoon mayonnaise
- 1 tablespoon Dijon mustard
- 1½ tablespoons red wine vinega
- 1 tablespoon finely chopped cornichons
- 1 tablespoon finely minced chi
- Salt and freshly ground blac pepper to taste
- ½ pound smoked Atlantic salm
- 4 ounces salmon roe

Cook the celeriac in a medium pan of salted boiling water for minutes, until tender. Drain, cool cold running water, and drain ag

Combine mayonnaise, mu vinegar, cornichons, and chive bowl, then stir in the celeriac. S with salt and pepper. To serve, a *rémoulade* on 6 plates and top salmon and roe. Serves 6. ●

### TIPS

- California produces caviar fro farm-raised white sturgeon. Paddlefish roe is harvested in the Mississippi River basin.
- Fresh caviar can vary in color from jet to pale gray. It should glistening, moist, and silky—n soupy, hard, or possessing a strong fishy odor.
- Remove caviar from refrigerat 5 minutes before serving. Alw keep it on ice. All serving uten should be made of nonreactiv materials, like horn, mother-of pearl, or plastic.
- Unopened caviar will keep tw weeks, refrigerated; once oper it has a two-day shelf life.
- Salmon roe comes from fish in Alaska, the Pacific Northwest, and the Great Lakes. Grains ar large with a firm texture and wonderful fresh flavor.
- California sparkling wines will pair excellently with the hors d'oeuvres featured here. Try an of the following: 1998 J Vineya and Winery Russian River Valle Brut, Roederer Estate Anderso Valley Brut MV, Chandon Blanc de Noirs California, 1994 Gloria Ferrer Carneros Royal Cuvée, o 1985 Falconer San Luis Obispo County Blanc de Blancs.






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# JUMP START YOUR NEW YEAR

## TRY A NEW WORKOU

Sometimes the biggest hurdle to exercising is staying mo
If you've been doing the same workout for a while, char
you may be getting bored. Consider signing up for son
you've always wanted to try, like indoor rock climbing or
addition to feeling more motivated, you may end up feelir
fit as your body responds to the new activity.

### WINTER WATER WISDOM

Don't forget to drink eight glasses of water a day even during the cooler weather. If you're skiing and overly bundled up to keep warm on the lifts, you could lose as much fluid as you would if you were exercising on a warm day. In addition, we all know how dry and cracked skin can get in the winter. Using a moisturizer and drinking plenty of water are essential for maintaining healthy, glowing skin in any climate.

### TAKE THE BRITA PLEDGE

If you're trying to lose weight, one of the easiest ways is to drink more water. Just drinking water before and after a meal can make you feel fuller and eat less. Another easy way to cut calories is to replace one soda or juice with a glass of water each day. These are the ideas behind the Brita Pledge, which encourages you to make small changes in your life for better health. Visit www.Brita.com/pledge.html.

BRITA

### REFRESH YOUR ROUTINE

Lack of results is one of the primary reasons people quit exercising. Try some
this year to increase your calorie burn. Exercise in "intervals" when doing cardio
— pick up the pace every few minutes and then return to your usual speed. This wil
your body a bit more so you can make the most of your workout time.

Adding weights to your exercise routine is also a great way to jump-start your m
No need to bulk up like an Olympic weightlifter. Just toning up your muscles
make you feel healthier and help you burn more calories.

If you're new to exercise, set realistic goals. Make it a point to take the stairs
the elevator. Try walking ten minutes every day either outdoors or on a treadm
local gym. When ten minutes seems easy, add five or more minutes to you
routine. The point is to keep moving.

last person in here

# USED THE TOILET AND DIDN'T WASH HIS HANDS.





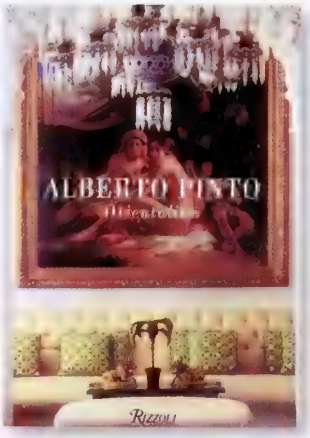



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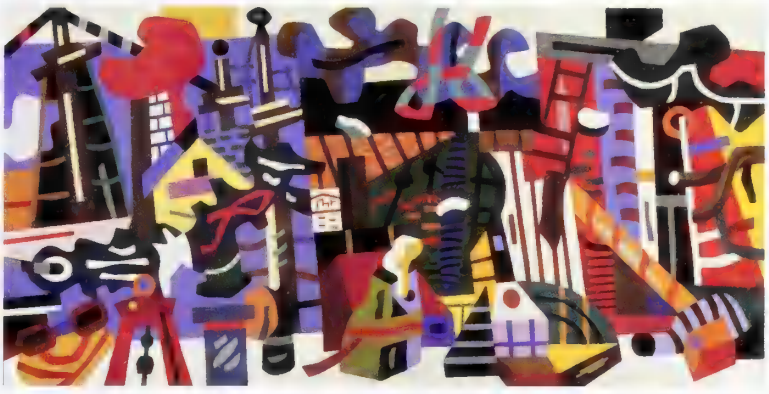


**PLAIN FOLKS** A wide selection of portraits, watercolors, stoneware, furniture, weathervanes, and carvings from the American folk art collection of Jon and Rebecca Zoler go on sale at Sotheby's New York on January 22. The collection, expected to fetch as much as $3 million, is one of the finest of its kind and includes such items as the 19th-century black and white painted horned cow weathervane shown here. *Call 212-606-7000 or visit www.sothebys.com.*



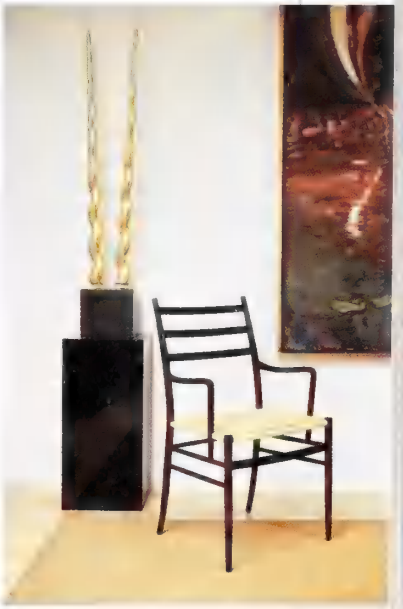

**LOOKING EAST**
Intricate marquetry, elaborate painted arabesques, and saturated color combinations typify the rooms featured in *Alberto Pinto: Orientalism* (Rizzoli, $75), which confines its purview to interiors in the Middle East, North Africa, and Europe that have an Eastern sensibility. Pinto, a decorator known for his opulent and elegant touch, keenly imbues the exotic with an indelible, inimitable chic.

**LL THAT JAZZ** Perhaps more than any ther 20th-century painter in the United States, uart Davis successfully combined realism with traction in a vibrantly colorful style nourished by the rhythms of that most quintessential of American art forms—jazz. From January 5–April 17, the Philadelphia Museum of Art will esent "Stuart Davis and American Abstraction: A Masterpiece in Focus." The work referenced in the exhibition title is *Swing Landscape,* avis's celebrated 1938 mural of the waterfront in Gloucester, Massachusetts (right). *Call 215-763-8100 or visit www.philamuseum.org.*





**VINTAGE NASHVILLE**
The Antiques and Garden Show of Nashville, already a requisite stop for aficionados, is expanding its scope. This year the planners have invited artists Red Grooms and his wife, Lysiane Luong, to create six distinct gardens that ght historic images, iconic landscapes, and e treasures from around the world, including abergé Egg Garden (rendering, left). The runs from February 10–13 at the Nashville ention Center. *Call 800-891-8075 or visit antiquesandgardenshow.com.*



**DAWN RISING**
Furniture designer Richard Brustlin's dictum to pursue perfection comes to life at Dawn, the new Los Angeles showroom where his reproduction, contemporary, and custom pieces and eclectic selection of furnishings are now available. The cleverly engineered SL 2000 chair (right) aptly illustrates his approach—its lines suggest an Italian peasant chair with a sleekly modern but handwoven seat. *Call 310-652-8727 or visit www.bwdesigndirect.com.*

# RESOURCES

**Prices shown are suggested retail. Symbols in parenthesis identify the service type: (R) retail; (T) trade, through designers; (MO) mail order or Internet orders; (M) manufacturer or distributor; (C) custom by or for designer, unless otherwise noted.**
ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

## 24 BLACK AND WHITE ELEGANCE

*Pages 24, 26, and 28: All upholstery:* Stitch by David Martinez (R,T); 718-875-6763. *Furniture:* **Sophie armchair and side chair**—Oly (R,M); olystudio.com. *Wallcovering sources:* Florence Broadhurst from Classic Revivals—John Rosselli & Associates (T); 212-593-2060. Pollack (T); 212-421-8755. *Fabric sources:* Albert Hadley Collection—Hinson & Company (T); 212-688-5538. Bises—Bergamo Fabrics (T); 212-888-3333. Country Swedish (T); 212-838-1976. Duralee Fabrics (T); 800-275-3872. First Editions—Roger Arlington (T); 212-752-5288. Hinson & Company (T); 212-688-5538. Jasper Conran—Osborne & Little (T); 212-751-3333. Koplavitch & Zimmer—Hines & Co. (T) 212-754-5880. Rubelli—Bergamo Fabrics (T); 212-888-3333. Silk Road Collection—B. Berger (T); 212-832-4160.

## 34 REFRESHER COURSE

*Pages 34 and 35:* **Mercer bench ottoman,** in Cordell-Dove, **#2057; Dale sofa,** in Bull Denim-White, #21024; **Gloria chair,** in Lavish-Aqua, #100489; **Will wing chairs,** in Cross Hill-Dawn, #100504. **Liana sofa and chairs,** in Modern-Mocha, #100672; **Link cube ottomans,** in Riley-Camel; **Shaun dining chair,** in Loopdiloo-Quince; **Austin ottoman,** in Cannes-Cafe; **Tucker ottoman,** in Jade-Neptune; **Mo Round ottoman,** in Shirting-Mountain Stream—all from Mitchell Gold (R,M); mitchellgold.com. *Throughout:* **Wall paint,** Nantucket White, #WW52; **trim paint** (on millwork and shelves), Wash Basin, #WW33; **Accent paint** (on fireplace millwork and back of shelves), Mexican Feather Grass, #NA69, all Ralph Lauren Paint—Home Depot (R); 800-430-3376. **Wool carpet,** the London Collection, Westminster-Parchment, #300100—Lowe's (R); 800-445-6937. **Window treatment,** Solid Thai Silk Drapes, in Goldenrod—Restoration Hardware (M,R); 800-762-1005.

## 36 OPPOSITES ATTRACT

**Vicente Wolf,** Vicente Wolf Associates; 212-465-0590. *Web site:* vicentewolfassociates.com.

## 39 BOHEMIAN RHAPSODY

*Designer:* **Allegra Hicks** (R): 011-44-207-235-8989. *Web site:* allegrahicks.com.

## 40 SERENITY ON THE BEACH

One at Shutters on the Beach; 310-458-0030. *Designer:* **Michael S. Smith;** 310-315-3018. *Throughout:* **Plants and orchids**—Inner Gardens (R,T); 310-838-8378. **Flowers** by Darcey Herd Custom Florals; 310-444-9959. **Towels; bathrobe**—Waterworks Collection (R,T); 800-899-6757. **Cashmere throws**—Pat McGann (R,T); 310-657-8708. **Ceiling shower cover** in wet room—Modern Arch (T); 310-255-0982.

## 42 HOME WORK

*Pages 42 and 43: Designer:* **Joe Nye;** 310-550-7557. **Ceiling paint,** Wilmington Tan #HC-34 and Windham Cream #HC-6—Benjamin Moore (M); 800-672-4686. **Custom painting**—Chris Cleoni Painting; 818-901-9997. **Raffia wallcovering,** Madagascar Cloth—Hinson & Co. (T); 212-688-5538. **Table,** Nova Dining Table—Crate & Barrel (R,MO); 800-323-5461. **Storage pieces** on table—Closetry (R); 310-278-3173. **Computer**—Philips (M); philips.com. **Credenza,** Techline Series file cabinets—Atmosphere Interiors (R,T); 310-473-9322. **Aluminum countertop** on credenza, custom—Alumina Design (R,T); 323-662-8255. **Eames Aluminum Management Chair**—Design Within Reach (R,MO); 800-944-2233. **William Yeoward cachepots; wall prints; African stool**—Hollyhock (R,T); 310-777-0100. **Mirror; satchel**—Mecox Gardens (R,T); 310-[illegible]9272. **Accessories**—Crate & Barrel, see above. **Carpet, Edison**—Stark Carpet (T); 212-752-9000. **[illegible] library unit**—Storehouse (R,MO); 888-[illegible] **screen TVs**—Philips, see above. **Parsons Console Table** with travertine marble top—Crate & Barrel, see above. **Ivory ceramic table lamps; wood floor lamp**—Kichler Lighting (T); 888-659-8809. **X-base ottoman,** Serengeti Cross Bench—Mecox Gardens, see above. **Lambrequin fabric,** Barbara Barry Cadence in Jet—Kravet (T); 800-645-9068. **Lambrequin fabrication**—Valley Drapery and Upholstery (T); 818-892-7744. **Metallic blinds** in #629—Hunter Douglas (M); hunterdouglas.com.

## 50 DOUBLE PLAY

**Belvedere tray table,** green, $250—Arteriors Home (M); 877-488-8866. *Web site:* arteriorshome.com. **Chinese bookcase/desk**—PierceMartin (T); 800-334-8701. **Grayson bench ottoman,** Carmine-Persimmon, $895—Mitchell Gold (R,M); 800-789-5401. **Memrie's gateleg table,** Martha Stewart Signature Furniture, $999—Bernhardt (R); 888-562-7842.

## 54 CHANGING SPACES

*Pages 54 to 59: Designer:* **Thomas Jayne;** 212-838-9080. *Web site:* thomasjaynestudio.com. **Curtain fabric,** Meridian silk in Cinnabar—Brunschwig & Fils (T); 212-838-7878. **Painted table; pottery** (in courtyard)—Peter Patout Antiques (R,T); 504-481-4790. **Steel sculpture**—Heriard-Cimino Gallery; 504-525-7300. **Daybed fabric,** tweed; **bed hangings and cover,** Oriole glazed chintz—Brunschwig & Fils, see above.

## 60 CONDENSING THE CLASSICS

*Pages 60 to 63: Designer:* **Shawn Henderson;** 212-253-8473. *Living/dining room:* **Elaine sofa, Bolero ottoman**—Classic Sofa (R,T); classicsofa.com. **Sofa fabric,** Treillage in Willow by Classic Cloth—Jerry Pair Assoc. (T); 212-546-9001. **Ottoman fabric,** Cyclades in Andros—Rogers & Goffigon (T); 212-888-3242. **Floor lamp**—Cedric Hartman (T); cedrichartman.com. **Carpeting,** seagrass—Stark Carpet (T); 212-752-9000. **Drapery fabric,** Cricket in Hickory—Rogers & Goffigon, see above. **Dining chairs,** Village—Crate & Barrel (R,MO); 800-967-6696. **Seat cushion fabric,** Cyclades in Andros—Rogers & Goffigon, see above. *Foyer:* **Console,** custom—145 Antiques (R,T); 212-807-1149. *Bedroom:* **Houndstooth bedspread, Matelassé quilt**—Garnet Hill (R,T); garnethill.com.

## 54 LONDON CALLING

*Pages 54 to 59: Designers:* **Allegra** and **Ashley Hicks.** *Web site:* dh1970.com. *Living room:* **Ottoman,** Bronze-X—Ashley Hicks, see above. **Sofas,** custom by Allegra Hicks, see above. **Sofa fabrics:** Faded Mono Pink Roses—Bennison (T); 212-223-0373. Mino Yuhi Orange—Donghia (T); 800-366-4442. **Carpet,** Sundernagar—Allegra Hicks, see above. *Dining room:* **Chairs,** Sheaf—Ashley Hicks, see above. **Chair fabric,** chenille—Zimmer + Rohde (T); 212-758-5357. **Curtain fabric,** Tree of Life—Allegra Hicks, see above. **Floor lamp,** Giacometti-style—Nicholas Haslam (R,T); nicholashaslam.com. *Library:* **Armchairs,** Thar—Ashley Hicks, see above. *Dressing room:* **Berber rug**—Christopher Gibbs (R,T); 011-44-207-730-8200. *Stairway/entry hall:* **Wallpaper,** Spiral—Allegra Hicks, see above. **Antique** *suzani*—Christopher Gibbs, see above. *Bedroom:* **Carpet,** Atlantide—Allegra Hicks, see above. **Wall covering,** Spring green—Donghia, see above.

## 72 FROM THE TOP

*Pages 72 and 73:* **Platinum Line dinner, salad plate; charger; Quinn flatware; Celia champagne flute; Viva wine goblet; Lyric pinot noir wineglass; Rondel Ebony place mat; Solid Black napkin; Shapes napkin ring; Frame on Easel**—Crate & Barrel (R, MO); 800-323-5461. **Mesh fabric** for tablecloth, Typo—Création Baumann (T); 516-764-7431. **Candlestick,** Oasis Standard Floral Foam—Jamali Garden Supplies (R); 212-244-4025.

## 84 URBAN SAFARI

*Pages 84 to 88: Designer:* **Robin Bell, McMillen;** 212-753-5600. *Throughout:* **Wallpaper,** Zebrine, #W2034, color 01—Rose Cumming (T); 212-758-0844. **Bamboo matting**—Stark Carpet (T); 212-752-9000. *Living room:* **Coffee table; glass bell,** both by Robin Bell—McMillen (T); 212-753-5600. **Wall lights**—Vaughan (T); 212-319-7070. *Living room:* **End table,** by designer—McMillen; see above. **Brass floor lamp**—Lampshade Co. (R); 212-832-8190. **Georgia** Guild Antiques II (R,T); 212-472-0830. **Fou mirror,** by designer for McMillen; fabricate phen Cavallo for Mirror Fair (M); 212-288-50 **art**—Clifford A. Wallach Gallery (R,T); 718- *Web site:* trampart.com. **Andirons; frames** Antiques (R,T); 212-535-7002. *Kitchen:* **Mat ers; Georgian crystal**—Hadley Antiques; s **Kitchenware; brass hardware**—Gracious H 212-517-6300 or 212-231-7800. *Bedroom:* **Fo bed**—Connors Rosato Gallery (T); 212-473- **and window treatments**—Anthony Lawrenc (T); 212-206-8820. **Linens,** Medaillion—D. (M,R); 212-688-1660. **Wicker dog bed**—Can (R); 212-838-2064.

## 90 LOOK THROUGH ANY WINDO

*Pages 90 to 95: Designer:* **Sherrill Deakins;** 9844. *Living room:* **Club chairs; ottoman,** Bon Donghia (T); 800-366-4442. **Chair & ottom** Camelot in Isolde—Donghia, see above. **Vas** froe (T); 404-869-6600. **Carpeting,** sisal—M pets (R,T); 404-352-8142. **Floor lamp,** C Donghia, see above. Sofa (C) by designer. **Se** basket weave in cream—Lewis & Sheron (I 351-4833. **Sculpture** (on coffee table) by Rus ett—Trinity Gallery (R,T); 404-237-0370. *Din* **Banquette fabric,** silk—Nancy Corzine throu Gaspard & Assoc. (T); 404-233-8645. *Bedroom* by designer. **Headboard fabric**—Pindler & Pi 404-233-8114. **Skirt fabric**—Lewis & Sheron, **Table lamp**—Donghia, see above. *Dressing/c* **Stool,** LEM Piston—Design Within Reach; **Mirror**—Trowbridge Gallery (T); 404-816-86 **lamp,** shell—Lush Life Garden & Flowers (I 841-9661.

## 96 AMERICAN LUXURY

*Pages 96 to 99: Caviar:* **Mud Australia Bowl** Table (R,T); 212-431-5839. **Mother-of-pearl s** Calvin Klein Home (R); 800-294-7978. **Roy montanus U.S.A.**—Petrossian (R, MO); 800- **Tsar Nicoulai caviar**—Williams-Sonoma (M 541-2233. **Paddlefish caviar**—Swifty's; 212- **Champagne flutes,** Ted Muehling—Steuben 783-8236. **Gold and shagreen trays**—Takashi 212-350-0100. *Potato pancakes* **Tray Nouveau** niste (R,T); 212-925-4610. *Oyster shooters* **Cordial glass**—Crate & Barrel (R,MO); 800- **Una vodka glass**—The Terence Conran S 866-755-9079. *Corncakes:* **Plate**—Takashi above. **Caviar glass**—Global Table, see abo **lamb material surface**—Archipelago (R,T); 9460. *Black velvet:* **Glass**—Takashimaya, s **Sterling-silver noisemakers**—Tiffany & Co. 800-526-0649. *Background:* **Vermeil paper** ite by Silk Dynasty—Niermann Weeks (T); 7979. *Céleri Rémoulade:* **Plate**, Verre de Soi ben, see above. **Background**, Studio E hand wallpaper Egypt #2272 in Brilliant Silver—N Weeks, see above. ■

### CORRECTION

**November 2004:** In the Resources for "E with a Twist," page 128, the information vided should have read as follows: **Berlin coffee table**—Stephen McKay (T); 212-255 **Mahogany side table,** Ico Parisi—L'Art de Antiques (R,T); 212-734-3510. *The foll items were inadvertently omitted:* **Side table** to Palmer sofa)—Maison Gerard (R,T); 21 7611. **Industrial floor lamp**—Stephen M see above. **Ceiling decorative paint**—Silv ing Interiors (T); 212-496-7800. **Classic Da** Patrick Naggar for Ralph Pucci Internation 212-633-0452.



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# Highlights

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On the evening of Friday, September 10, 2004, House Beautiful and its sponsors opened the doors to the 2004 Makeover Showhouse in Glencoe, Illinois with a fabulous, fun-filled cocktail party. All proceeds from the evening—as well as daily house tours throughout September—benefited Infant Welfare Society of Chicago.



House Beautiful's David Arnold and Terri Blackwell of Donor Advertising for Pratt and Lambert



Shawn Elmore, guest, Ray Langhammer, guest, Designers Missy Derse, and Barclay Butera



Atelier Branca's Whitney Pamula, Alessandra Branca, Tennessee Ott, and Anne Monoky, Kathryn Ireland of Kathryn Ireland, Inc.



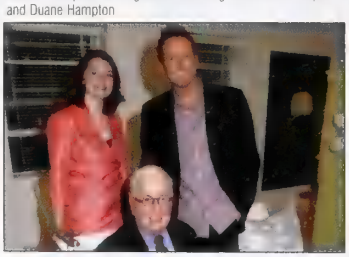
Robin Bradford, guest, Designers Martin Horner, and Shea Soucie



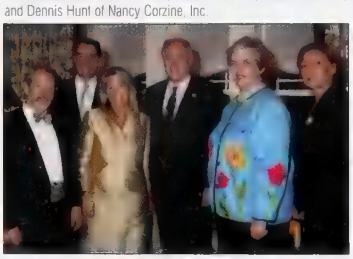
Rachel Hampton Park, guest, and designers Alexa Hampton, and Duane Hampton



House Beautiful's David Arnold, Jeanne Noonan, Elizabeth Quinn, and Dennis Hunt of Nancy Corzine, Inc.



Karen Kinsella, R. Thomas Gunkelman, and Andrew Flesher of Gunkelmans Interior Design



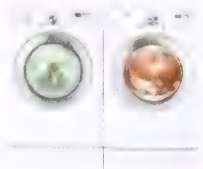
Showhouse architect Bill Harrison, Mark Mayfield, editor-in-chief, House Beautiful, Hilde Meade, co-chair, Infant Welfare Society of Chicago, Pat Quinn, Lieutenant Governor of Illinois, Barbara Westover, co-chair, Infant Welfare Society of Chicago, and Cheryl Byers, executive director, Infant Welfare Society of Chicago

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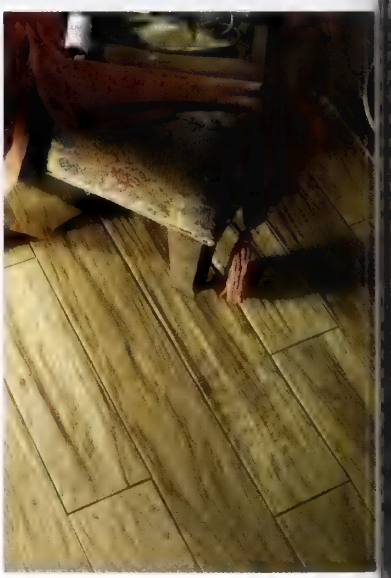
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tograph of yourself.

page (and no more) essay describing why you d a home and personal makeover.

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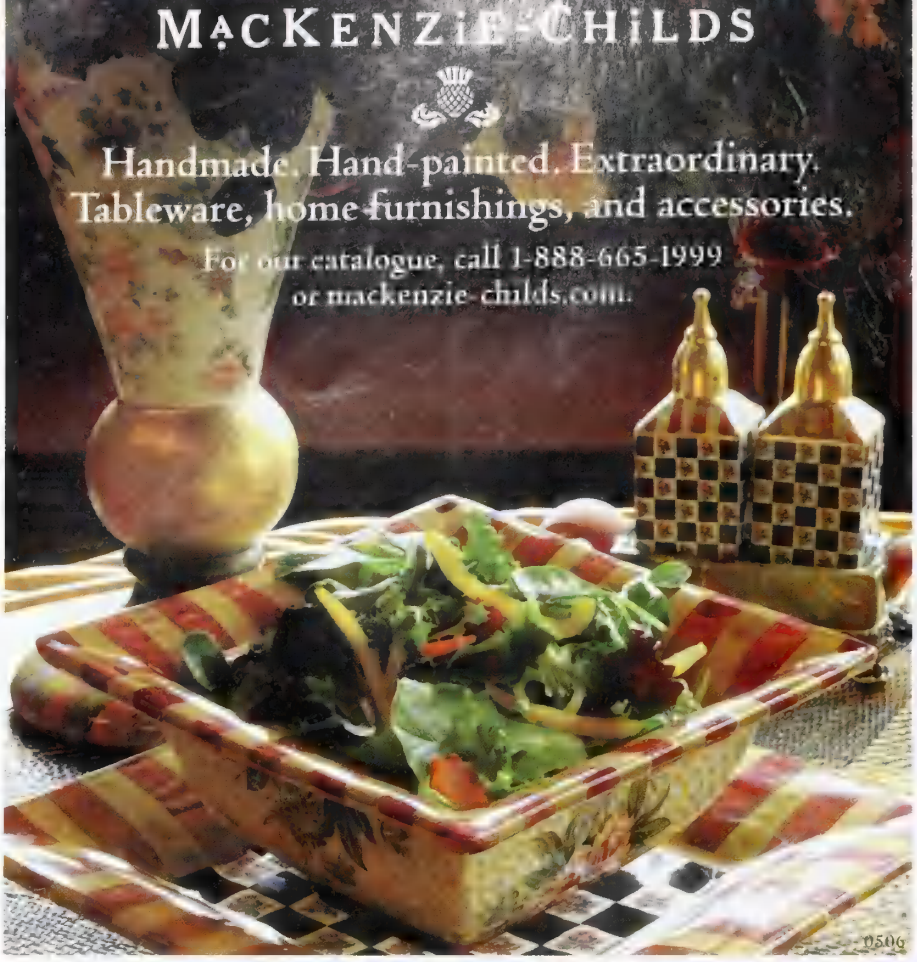
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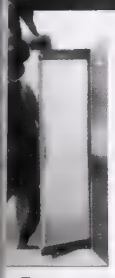
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a new habitat in this London drawing room (see the rest of house on page 64). As As
Hicks observes, "All it takes is one whimsical detail to animate a room." *Christin*





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By Mary-Ellen Weinrib

This page: An angled limestone fireplace in an Arizona living room decorated by Eve Robinson accentuates the slant of the mahogany-clad ceiling.

A magnificent 19th-century Japanese secretary made in Edo is the focal point of a home library in Summit, New Jersey.
Photograph by Antoine Bootz



*didn't know she had a tattoo*

*didn't know she'd hog both sides of the bed*

*didn't know she'd become CEO*

*didn't know she'd have twins*

*somehow, always knew she was the one*



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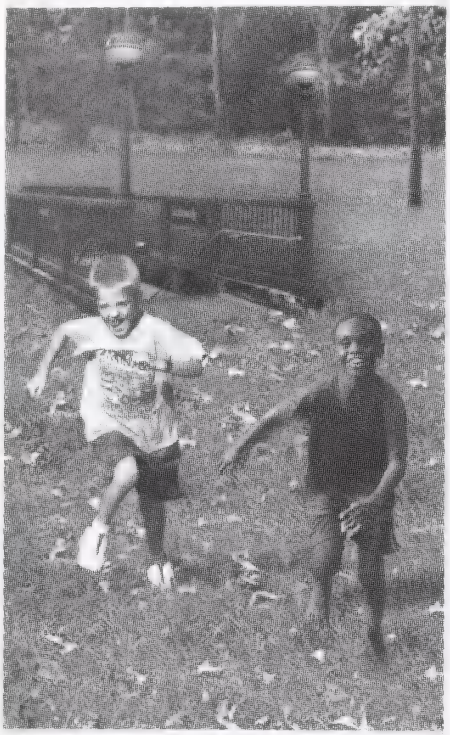



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### Saving Space

The January issue's focus on small spaces is terrific. Having lived in Paris and Helsinki, I am always surprised at the exorbitant size of some homes in this country. It's unnecessary, wasteful, and so much work. A trend towards small spaces ought to be encouraged.

*Gunilla Jainchill*
*Brookline, Massachusetts*

I enjoyed all the articles on making the most of small spaces, and especially the "Makeover" and "Problem Solvers" columns, which featured the renovation of a home office and a living room. Please continue to produce such informative pieces.

*Kathy Cooper*
*via e-mail*

### Colorful Christmas

I love the unconventional colors used to decorate for Christmas in the December issue ["Merry & Bright"]. The photograph featured on the cover is beautiful, as is the rest of the scene in the story itself. I'll keep this issue for years to come.

*D'Lana Y. Lockett*
*via e-mail*

### Costly Candle

Your magazine is great, and while I hate to be negative, when I came across an item pictured in the December installment of "Style Beat," I felt I had to comment. How can you feature a $500 candle in the gift guide and suggest giving it without guilt?

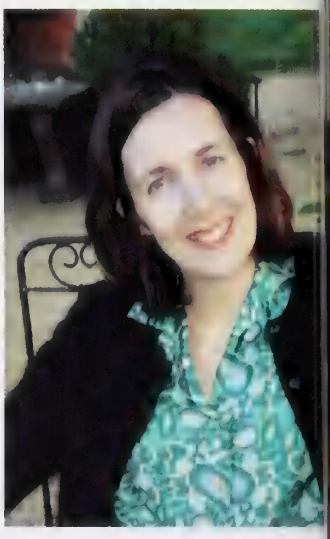
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### Elizabeth Terry ▸

An occasional fashion commentator on CNN, writer Elizabeth Terry brings a couture critic's eye to our story on the disparate loft spaces Kerry Joyce created in three former commercial buildings in Los Angeles ("Lofty Ideas," p. 72). "It was great to see how much fun Kerry had with this project, using furnishings that were inexpensive and easy to find. It was like watching an artist at work, making a blank canvas come to life." Presently, Terry is working on a book about the history and decoration of front doors.





### ◂ Dominique Vorillon

"The house near Tucson was fi incredible light, and the arch responded beautifully to the su ing landscape," says photo Vorillon of the home decorate Robinson ("Raising Arizona Vorillon, who also photograp Kerry Joyce–designed lofts in Ideas" (p. 72), is a native of whose work has appeared in *T of Interiors* and *The New Yor Magazine.* Recently he has sho of photographs of abandone along the Pacific Coast of Mex

### Rebecca Knapp Adams ▸

As an aficionado of early American design, New York–based writer Adams was a natural choice to pen our feature on Fritz and Dana Rohn's marvelously preserved Connecticut saltbox ("Colonial Comfort," p. 48). "Their home resonates with a deep history; it gives such a tangible sense of those who came before us," she says. A former editor at *Art & Antiques,* Adams is currently writing a nonfiction book on motherhood.






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# No Place Like Home

Passionate is a word that comes to mind in describing how *House Beautiful* readers feel about their homes. As a magazine editor, I often get to hear all the details of how people feel about their interiors, and their frustration that not everyone—even in their own family—shares their zeal. Don't misunderstand: I'm not complaining. I love hearing about it, and I learn something every time.

When I give talks around the country about the magazine or trends in decorating and the home, I often stay late to talk to people who have given up their morning, afternoon, or evening to attend. It's a privilege for me, and something I truly enjoy. I wish all of you could hear or read the comments I get from homeowners in person or through the mail and e-mail. We also do focus groups from time to time, and the same passion is clearly evident.

"It's that feeling you get when the sun shines through the window in the afternoon and you look around the room and go, wow, this looks so wonderful," said one woman in a recent focus group. "It's really satisfying to see the results of my efforts."

Another said: "My home carries my story." She was certainly right. Think about it: Whenever you walk into someone's house, you can tell a lot about them by the things they have, the art they choose to hang, the books they read, the colors they use, the styles of furniture they buy. I have said here before that I don't like homes where there are no books. It makes me think that no one ever reads anything there. It bothers me equally if there are no pictures of the family who inhabits the house.

There's a very strong feeling among most of us that our homes should reflect our own lives. While we look for advice in decorating, none of us want someone else's vision of how we should live. No one should live in a h in which they don't feel comfortable. In fact, the key w that keep coming up from readers to describe what want for their homes are comfortable, cozy, welcom and inviting.

I get to see a lot of houses, which is another great p lege of my job. And sometimes people apologize tc ahead of time that their house isn't "perfect." Well, I c want to see a perfect house. I would feel incredibly unc fortable in a perfect house, whatever that may be. Nor us is perfect. We don't live that way. We have kids, we l animals, we have stuff—lots of stuff.

To me the perfect house is one with proportional ar tecture and comfortable furnishings that are pleasin the eye; a home that is very much a reflection of its own It must be lived in. It does, indeed, have to have order symmetry, and it needs to be pulled together. But it r also be a place where kids, if there are any, feel comf able and happy, and where the family dog or cat can r freely, too.

It's true that as magazine editors we often clean t house for a photo shoot, and sometimes it can almost l like no one lives there. I liken it to the way we all beh when we have guests: We tend to tidy up, put out fresh fl ers, dust the books and tables, and pick up the toys and clutter. But after the last guest leaves, it becomes our ho again, and that means it gets a bit messy around the ed Which is not only just fine, but the way it should be.

Now it's on to my own very-much-lived-in house, another winter with that roaring fire in the fireplace.

Cheers to a safe, cozy winter season,



PORTRAIT BY JENNIFER DAVIS/SHOOTER



Mark Mayfield

# Cottage With
# n Urban View

Above: Casual Sofa, coordinating Chair, Rectangular Storage Cocktail Table, End Table, Octagonal Lamp Table and Entertainment Unit*. Below (left to right): Door Chest, Dining Chest, Bookcase Unit and Bow Front Hall Chest.



ge
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tion of classic cottage-style
such as bun feet and bead
th unique contemporary
in a striking satin nickel
available in your choice of
rt finishes: Buttercream,
and Celery.



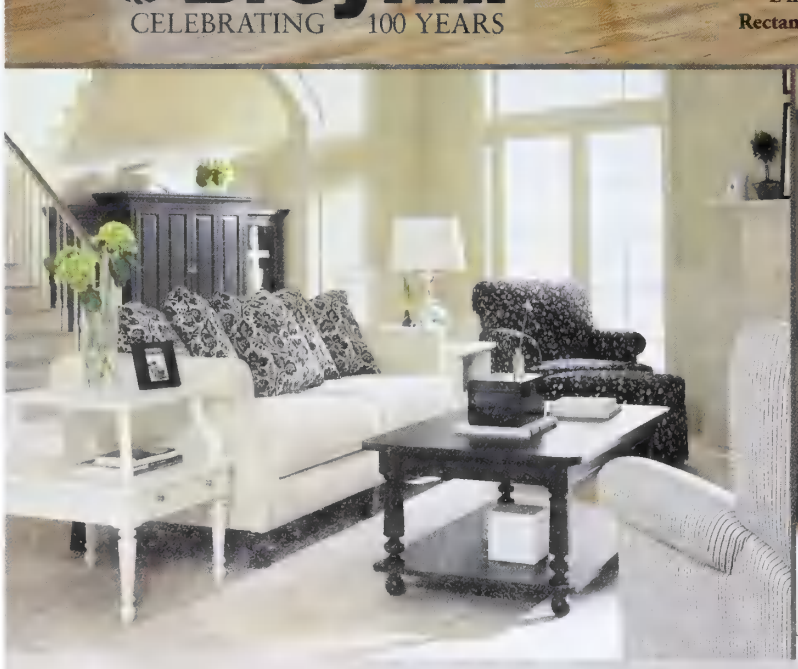
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Top: Slat Bed, Door Chest and N
Below left: Casual Sofa, coordinating Chair an
Low Profile Recliner, Tiered Lamp Table, End Table,
Cocktail Table, Center Entertainment Unit** and Left and R
Audio Units. Below right: Round Leg Table, Arm Chair, Side Chair, S
Dining Chest and Sideboard. Bottom (left to right): Bench, Tiered
Rectangular Storage Cocktail Table, Octagonal Lamp Table and Door N

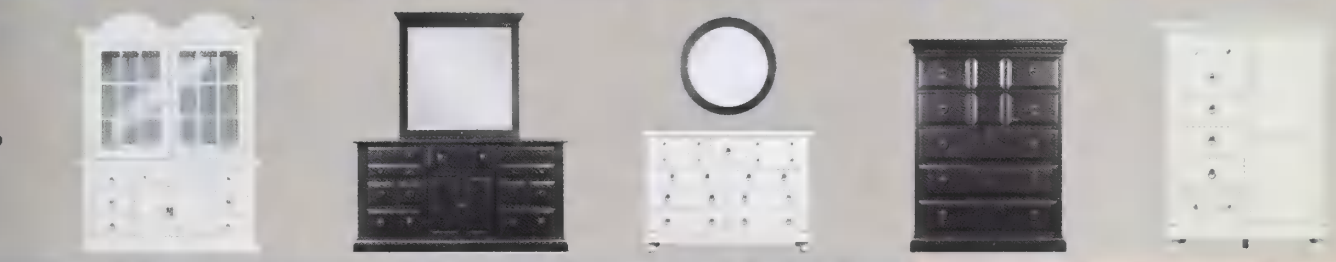






Bed, Door Dresser, Round Mirror and Door Night
(left to right): Oval Back Arm Chair, China, Door
Landscape Mirror, Bureau and Round Mirror, Drawer
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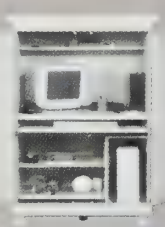
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**Top: Sectional Sofa with Tiered Lamp Table. Middle: Center Entertainment Unit** and Left and Right Facing Audio Units. Below (left to right): Computer Armoire, Center Entertainment Unit** (open) and Left and Right Facing Audio Units, and Entertainment Unit*.**

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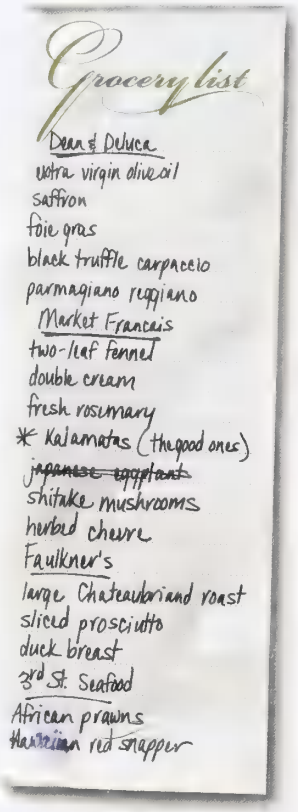
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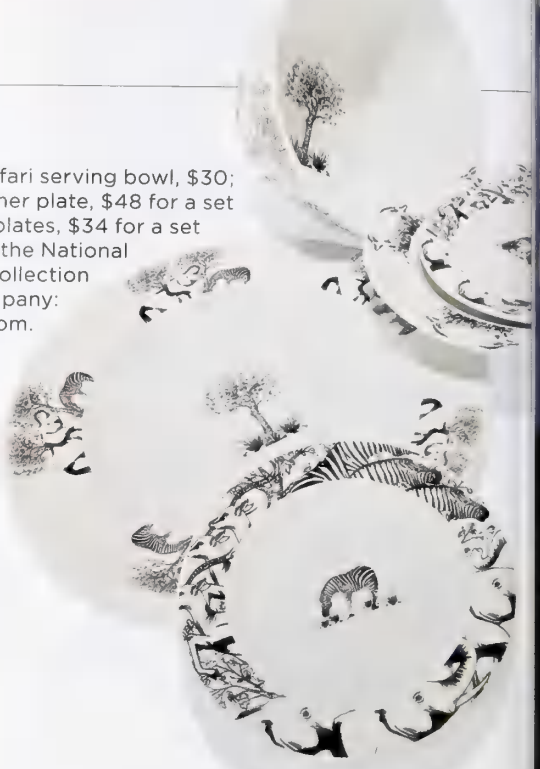
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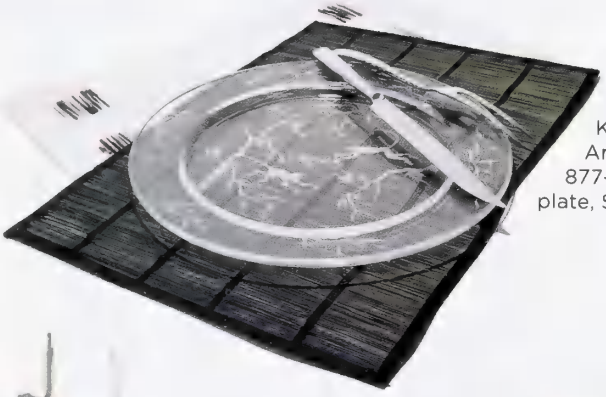

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**THE RIGHT SPOT** A wild leopard pattern gets refined. Africa animal-print fabric available through designers, by Lorca. Leakey Wood fringe in Ochre, available through designers, from Samuel & Sons.



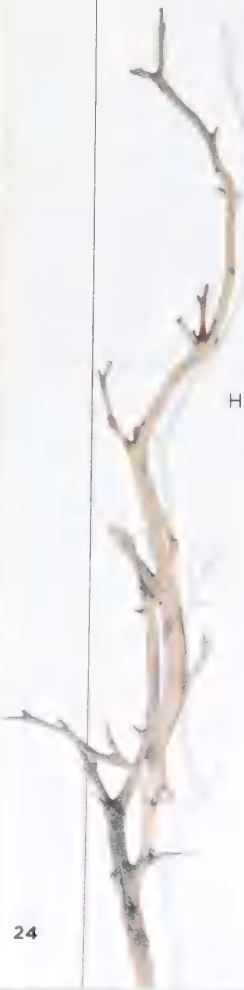
**HUNT CLUB** Safari serving bowl, $30; platter, $34; dinner plate, $48 for a set of 4; canapé plates, $34 for a set of 4; all from the National Geographic Home Collection by the Zrike Company: madisonavegifts.com.



**FIRST PLACE** Banded Palm place mat, $18, and Mali Weave place mat, $22; by Calvin Klein Home: 800-294-7978. Anvil carving set, $75; by Ricci: 877-352-8769. Out of Africa buffet plate, $228; by Varga: 732-751-0500.

# OUT OF AFRICA

Exotic prints and animal motifs will add new life to moribund schemes





**CALL OF THE WILD** Heed your animal instincts. Flutter pillows, $95 for an 18-inch square or $125 for a 24-inch square; by SeaCloth: 203-422-6150.



**LUXE LEATHER** A portable piece of furniture can still have real presence. Bingham folding chair, $995; [illegible] stool, $378; by [illegible] 730.



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*This message is made possible by the generous support of this publication*



**A TO ZINC** For those who favor the unembellished, the raw finish of the Slim Zinc lantern is just the thing. From Marston & Langinger, $520: 212-965-0434.



**THE COLOR PURPLE** Casual table accessories retain a certain grace. Amethyst goblet by Thomas O'Brien, $7; available at Marshall Field's: 800-634-3537. Chloe ribbed tumblers, $8 and $9, by Thomas O'Brien for Salton at Home: 877-445-8666.



**LE COLONIAL** Colonial American élan via France. Early American presentation plate, $140; dinner plate, $125; dessert plate, $85; and teacup and saucer, $118; by Hermès: 800-238-5522.



**WHAT A CROCK** Homespun color combinations enliven a time-honored form. Two-tone small pitchers, $50 each; by Barbara Eigen: www.eigenarts.com.

# AMERICAN WAY

The allure of early American design still resonates in an array of covetable goods



**NESTING INSTINCT** Roughhewn yet elegant serving vessels slip into one another for ease in storage. Williamsburg nesting trays, $158–$198; by Global Views: williamsburgmarketplace.com.



**FLOOR EXERCISE** Cover your base in style. Framboise and Rouge Ticking rugs, $95 each; by Dash & Albert: dashandalbert.com.





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ge catalogue, send $10 to Grange Furniture, Inc.
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**STICK FIGURE** The Lincoln Log look will bring levity to a stuffy interior. Peeled Ironwood lounge chair, $1,675; by Lorna Lee John Muller Designs: 212-397-3803.



**FLIGHT OF FANCY** Select the ideal accessory for your dining table. Feather napkins, $64 for a set of 4; by Vagabond through Providence Antiques: 404-872-7551.

# MOTHER NATURE

Bring the outdoors in with items inspired by the world beyond the living room window



**LASTING IMPRESSION** A set of country charmers is lemonade-ready. Pressed glass pitcher, $65; large glass, $13; and small glass $11; through Marston & Langinger: 212-965-0434.



**STAG PARTY** Nature supplies an elegant template. Faux Antler candlesticks, large, $65; medium, $50; by Roost through Stitch: 773-782-1570.



**A MOVABLE FEAST** Serve food on forms that have a beguiling simplicity. Acacia oval wood platters $36 for a set of 3; by Roost through Global Table: 212-431-5839. ●

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# Pretty in Pink

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1. Printed damask cotton Medici #2616391 in Beige/Red through Decorators Walk; ruffle from reverse side of fabric. 2. Scorney Check 100% cotton, #2002192-7, in Pink, by Lee Jofa, with frayed edge detail. 3. Gaston y Daniela's Gran Raya Mandarin woven brushed-cotton awning stripe in Fuxia #82328-052. 4. Reversible white and pink woven polka dot outdoor/indoor fabric #13730-17, by Sunbrella through Duralee Fabrics alternates with Lewes Silk Plaid #2004026-57 in Cornflower/Rose by Lee Jofa. Trim in #FL1105-006 in Blue, Scarlet, Multi by Scalamandre. 5. Manuel Canovas's small country check Suzon #4461-11 in Fraise; trimmed in Manuel Canovas's micro-gingham Cherubin #4462-12 in Cardinal; both through Cowtan & Tout. Home Depot wheelbarrow painted in Honeysuckle Hedge #GH139, wheel painted in Gymnast #WW53. Paints by Ralph Lauren through Home [illegible] Home Depot.

PRODUCER: EDWARD F
PHOTOGRAPHER: DARRIN HAD

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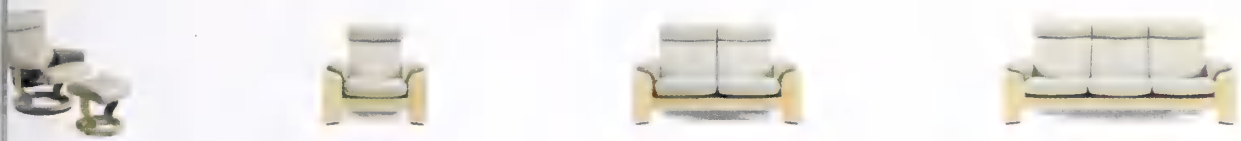
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# SWATCH WATCH

**1.** Rectangular cushion covered in Berry silk taffeta with miniature box-pleat trim in hibiscus silk taffeta, from Silk Trading Co. **2.** Lee Jofa's sophisticated Lenox Silk Plaid #2004026-57 in Cantaloupe/Rose on pinched-edge box pillow, with onion-fringe trim #SCZ198/07 by Smith & Knight, through Hinson & Co. **3.** Printed stripe linen-cotton blend Rotelle #A2114 in Sky/Fuchsia by G.P. & J. Baker, through Lee Jofa. **4.** Soft Penelope Pink silk taffeta with self-welt by Silk Trading Co. **5.** Mitered box pillow in Stripe O Rama #40074 in Rose, by the Jou Ruggiero Collection for Sunbrella. **6.** Woven linen blend Diamond Pink #93 by Anne French through Sanderson, with self-frayed trim and corner tassel detail in Pink and Cream #S8712712-307 by Samuel & Sons.




loa is primed from
h Paisley in Fuchsia by
ons, from Lee Jofa.
lange with gathered
s Mermaid #4799-06
ise by Manuel Canovas.
Cowtan & Tout. 2: Raspberry
upholstery shine Terre
ts, by Etamine from
Rohde. Covered button
in pink stripe Terre
rnamental pillow covered
nk taffeta from Silk Trading
room petit point bolster
Paquebrune Velvet in
y/Pink by Groundworks
Jofa. Trimmed in TUCK silk
ge # FT1070-007 in Pink,
nberry, by Scalamandré.
uilted and embroidered
ene #TC105-6 in Berry
on V, on rectangular
trimmed with pom-
ge #3315-16468/DU9 by
Sons. For more details, see
. ●

# Wired World

**The house of the future is here. Designer Kim Alexandriuk explains how to live like George and Jane Jetson**

Set up all the household computers on a single (preferably wireless) home network to streamline record keeping and accommodate file sharing. You'll be able to create a budget spreadsheet on the PC in the den and access it later from your laptop in bed. You'll also be able to use a single printer—that you store hidden in a central location—for all documents.

A home media server works like a jukebox for your collection of DVDs so that everyone in the house can access it from different TV monitors.

A closed-circuit security camera at the front door or gate lets you answer the door without actually having to go to the door—just tune the television to the designated channel.

Install a sound system with speakers throughout the house that you can direct from a single source. Some models like the Sonos Digital Music System come equipped with a central control and can play different music in different rooms: Mozart in the kitchen, Beyoncé in the living room.



A bed's footboard can be rigged to conceal a flat-panel television with side-mounted speakers that will emerge on demand. It's an old trick that works better and better as technology introduces increasingly streamlined gadgets.

Scene-control lighting, like an arrangement by Lightolier Contr provides different levels of light to different objects or artworks in the house, all at the flip of one switch. Ambient lights and overh directional lights are programme percentages: artwork gets spotli 30 percent and general overhea is powered at 20 percent.

Consolidate all the electr on a universal remote co system. Versions like Pro by Philips work on a radi frequency to coordinate the television and stereo from a central LCD scree A more advanced setup like the Crestron can incl curtains and lighting and requires custom-tailored software so that at the to of a button, the movie sc descends as the music sh off, the lights dim, and th shades are drawn.

Rain sensor windo and skylights are a to detect moisture automatically clos before the carpet sofa get soaked.

SA2B speakers can be set into walls and covered with matching paint or wallpaper so they become virtually invisible. Though not ideal for surround sound in a media room, it's a great way to conceal speakers in the rest of the house.

Internet-ready refrigerators like th HomePAD model from Samsung provide access to the Web directl from a screen set into the door. It also functions as a television and even record video memos, making notes scribbled on Post-its a thing of the past.

WRITER: KIM ALEXANDRIUK

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# ...Decorate a mantel

## Use the focal point in a room to put together the look of your choice

The fireplace is often the most important architectural element in a room. Furnishings are arranged around it, treasured possessions placed upon it, and striking mirrors or paintings set above it.

With the proper attention to scale, texture, and balance, any number of different decorating schemes can be effectively centered around the fireplace. Whether you want a country look to complement your fabrics, a streamlined shelf to set off modern furnishings, or a traditional effect in a formal room, the mantel can provide an opportunity to accentuate the character of your house.



## CONTEMPORARY

**KEEP LINES** clean and simple. Go for one great item like an Art Deco mantel clock, a striking piece of contemporary sculpture, or a few perfectly placed black-and-white photographs.

**OBJECTS** don't have to be symmetrically placed. A geometric vase, a lone candlestick, or textured shagreen box can provide a perfect finishing touch.

**KEEP COLORS** monotone or take another tack and go for bold contrasts. Transparent forms like glass candlesticks, clean white porcelain, or brightly glazed ceramics can all add interest to your room.



## COUNTRY

**THINK ABOUT** assembling collections items linked to different rooms in the h On a kitchen mantelpiece, group antiq rolling pins or ironstone soup tureens. In the family room, rest antique game boards or vintage birdcages on the lec

**ARCHITECTURAL DETAILS** li corbels or finials, or even Mas jars filled with river rocks, will bring natural elements into th room in an interesting way.

**FOLK ART** and craft work is often inexpensive and can be found at local f markets or fairs. Seek out local artisans interesting objects.

WRITER: ROSLYN SULCAS
PRODUCER: EDWARD ROSS

# ighlights

## EBRATION OF STARS

autiful and the New York Design Center celebrated House Beautiful's Top 25 Young Design Stars and Top 125 Interior Designers
nauer Showroom at 200 Lexington on Thursday, November 4, 2004. This special evening celebrated the great talent of these
both up-and-coming and established, and included a raffle of star-powered items that benefited the Children's Action Network.

anks to our partner, the NYDC, and to the generous raffle donations from:

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gn Center President Jim Druckman and Marketing
tions Director Samantha Nestor, Hillary Peck of
rts, and House Beautiful Publisher David Arnold.



House Beautiful Editor in Chief Mark Mayfield and Top 125 Designers Jean Larette and Tom Sheerer.



Crans Baldwin and Caroline Vaughn of Bergamo with House Beautiful Publisher David Arnold.



p 125 Designers Jeanne Larette, Kathryn Ireland, Suzanne Kassler. Back Row: Dennis Hunt with Top 125 Designers Nancy Corzine and Barclay Fryery.

# HOW TO...

## TRADITIONAL

**LARGE** gilded framed mirrors, prints, or paintings placed above the mantel are classic choices for an opulent traditional look. While one centrally placed object is conventional, there's no reason not to experiment with a few.

**THINK SYMMETRY.** Usually this means using pairs, although not always: candlesticks at one end could be weighted by a tall vase at the other.

**WALL SCONCES** or candelabras, dripping with crystals, give the fireplace an old-fashioned charm and provide a glamorous source of sparkling light. Silver and brass fixtures add even more luminosity.



With the proper attention to scale, texture, and balance, the mantel provide an **opportunity** to accentuate the **character** of your h



## COTTAGE

**MIX** and match, but keep an organ principle: collections or themes ar to do that. For example, small unfr paintings of different proportions look good together if their subject matter is roughly consistent.

**GREENERY** or bowls of fru look good amid more unifo collections (like antique glasses or transferware), and add an eclectic note to the arrangement.

**IF YOU'RE** at the beach, assemble pieces of driftwood or bark for impromptu sculptural arrangement jars with shells, starfish, and sea gl complete the picture.

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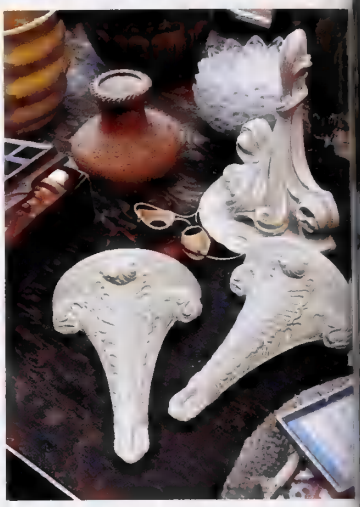
WRITER: MARIO LÓPEZ-CORDERO
PHOTOGRAPHER: BRENDAN PAUL
PRODUCER: EDWARD ROSS

# Treasure Hunt

## In his debut column, *HB*'s Edward Ross cases a New York flea market for diamonds in the rough—and finds brackets he transforms with paint

The variety of tchotchkes flooding the average swap meet can be overwhelming, to be sure. But for *House Beautiful* associate editor Edward Ross—who will share his shopping savvy in this regular chronicle—the chockablock garden gnomes and secondhand Earth shoes conceal bounty. Treasures like a 1930s Steuben ashtray for $10 or a $100 crystal chandelier can be a sure thing, as long as you have patience and a mercurial eye. >







Above: After painting the plaster brackets a glossy black, Ross uses them to display a collection of vintage silver. Right, top to bottom: Admission to the Chelsea flea market comes cheaply; the brackets were found amid a hodgepodge of junk shop miscellany; Ross examines the items for any serious flaws

### DIGGING FOR GOLD

- Mass-produced, plaster molds are inexpensive and easy to find. Ha carved wooden and gilt examples are rarer and costlier.
- Don't avoid unmatched sets. A third scrolled version was larger tha the plumed pair, but Ross painted the lot a uniform black gloss and made the scrolled one a focal point. The same concept holds true f material: once painted, no one will notice that one item is wood and the other plastic.
- Don't let chips or scratches deter you. "With a new coat of paint, defects can be charming," says Ross.

# ighlights

## OU DRIVEN BY A PASSION FOR DESIGN?

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INSPIRATION COMES STANDARD



### se Beautiful and Chrysler Are Now Accepting "Design Innovators" Award Nominations

ng Sponsor of House Beautiful's Annual Giants of Design Awards, Chrysler and celebrates great design in its many forms. And through the Chrysler and tiful Design Innovator Awards program, we are looking for a future Giant of Design—no has vision, inspired creativity, and a commitment to making the world a more beautiful place.

ted leader in the field of great design, Chrysler has a passion for creativity and and the determination to merge function and style, driving visions of well-ehicles from inspiration all the way to reality. Chrysler is always on the lookout to nd embrace talented, kindred spirits in all aspects of the design field.

**ou become a Design Innovator?** Nominate yourself—or someone that you a passion for design—in one of four categories: Interior Design, Architecture, Design or Product Design. A panel of House Beautiful experts will select a winner gory based on a list of projects submitted and a brief essay of 100 words or less.

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le to be considered for the Design Innovator Award, please submit the following postmarked no later than 2005 to: House Beautiful, Attn: Design Innovator Contest, PO Box 1706, Sandusky, Ohio, 44871-1706
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culum Vitae or Resume of the Nominee
f Nominee's Top Five Applicable Projects
ograph(s) and/or Drawings Depicting One Outstanding Project
Words or Less Describing Why You Feel Your Nominee is a Design Innovator
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will be notified by phone, email, or regular mail no later than March 30, 2005 and will be required to sign and in 14 days of receipt an affidavit of eligibility and publicity/ liability release
Award Value: Awardees will receive Tickets to Giants of Design Ceremony in New York City on May or Two (Value: $1,200); roundtrip coach airfare for 2 and double room standard hotel accommodations ght of May 12th (Value: $2,000). Total prize value $3,200. Any expenses not included in the Award n are the sole responsibility of the Awardees. Failure to be available on the date will result in forfeiture ze.
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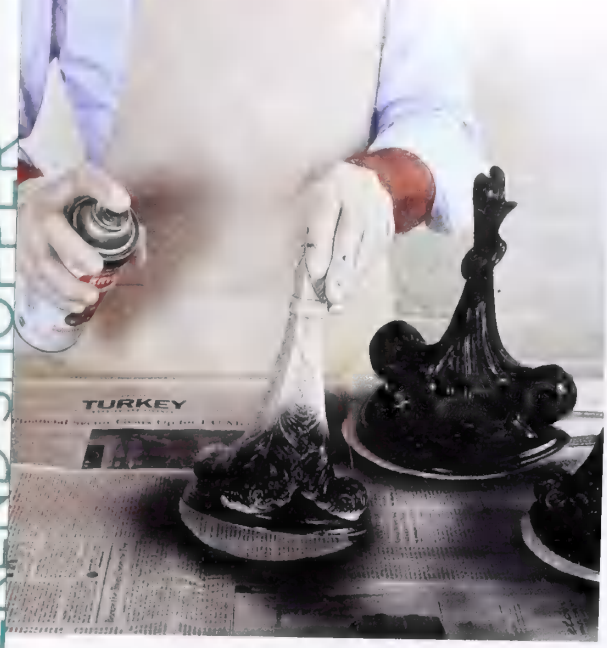
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## HOUSE BEAUTIFUL MAKEOVER SHOWHOUSE VIRTUAL TOUR

Although House Beautiful's 2004 Makeover Showhouse, benefiting the children and women of the Infant Welfare Society of Chicago, is closed to the public, you can still see what all the talk is about by logging on to www.OnlyinHouseBeautiful.com.

Take a virtual tour through the rooms of this 13,000 square foot home located in historic Glencoe, Illinois. For each space, each Designer has provided a full list of items and vendors. Additionally, a full list of this year's Sponsors are located on every page, complete with an active link to their website.

Take a tour, shop the rooms, be inspired and most of all—enjoy!




"Flea markets are antiques stores in the raw—if you know what you're looking for you can find beautiful things that don't cost very much"

Above: Use spray paint in a well-ventilated area. Let brackets dry completely before hanging. Right: The brackets complete a scene that includes an antique card table and chairs—also flea market finds.



## DROSS TO GLOSS

- If the bracket lacks hanging loops, adhere metal rings from the hard ware store to its back.
- To paint you'll need #00 steel wool, a stiff-bristle brush, tack cloth, a drop cloth and newspaper, latex gloves, a dust mask graded for spray paint, and high-gloss paint.
- Cover work space with drop cloth and newspaper. Rough up the bracket surface with steel wool. Then, use the brush to remove dust from crevices and detailing. Wipe it down with the tack cloth to pick up any stray particles.
- Wearing gloves and mask, spray each bracket from a distance of 10 to 12 inches. To avoid blotches, spray the bracket in arcs that begin on the newspaper beside it, and end on the newspaper on the opposite side. Allow the paint to dry before applying two more coats.
- Mr. Mole's Sticky Wax (available at craft stores) is a safe adhesive that will secure plates and vases displayed on a bracket. ■

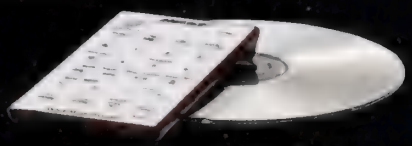
*Rose will visit flea markets across the country and showcase his haul here each month. Do you have a favorite market you would like him to visit? Send [illegible] and watch for future excursions. Direct entries to Weekend Shopper, House Beautiful, 1700 Broadway, 29th floor, New York, NY 10019, or hbmail@hearst.com.*

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# MAKEOVER

## Raising the Roof

**A California couple brave a second renovation to create an exuberant space for their daughters that will stand the test of time**







CAVE DWELLING Even though the t
floor had been remodeled once, it wa
dark and awkward space shared by th
daughters.

HIGHER PLANE The main room beca
airy and bright living room once the c
was raised and the western wall remo
extra light and new outdoor space.

ANYONE WHO'S HAD SUBSTANTIAL CONTACT with adolescent girls knows they possess alchemical powers of metamorphosis: one moment they're dewy-eyed SpongeBob SquarePants devotees; blink, and they've acquired the kind of insouciant sophistication that intimidates paint off walls. Such was the volatility that Jim and Nancy Kent had to consider when they decided to remodel the third floor of their 1924 Piedmont home for their daughters, Jamie, 13, and Galen, 10.

The dark space was divided into an office and a bedroom that their daughters shared, and it had already been renovated once to remedy a narrow stairwell and consolidate small rooms. Since, according to Jim, there was "no way on God's green earth" they would remodel again later, the results had to accommodate the current tastes of their daughters, yet remain fluid enough to suit them as they grew up.

The overarching brief was to create two bedrooms as well as a work and >

WRITER: MARIO LÓPEZ-CORDERO PHOTOGRAPHER: GREY CRAWFORD

# COMING SOON...

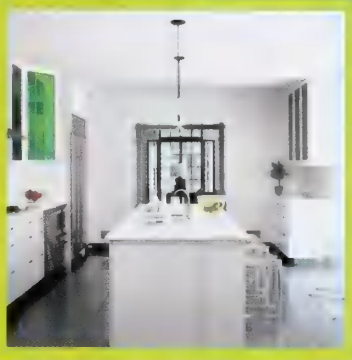
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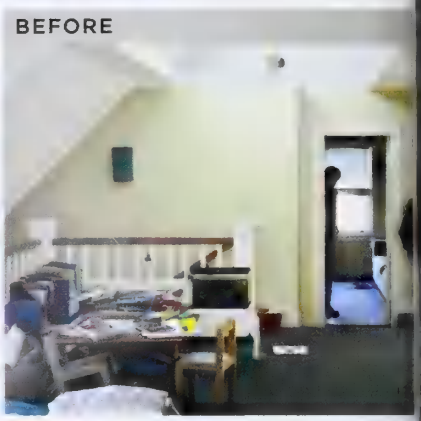



FIR REAL Floors were
covered in fir, chosen f
hue rather than its resi
to wear and tear: "It's s
and gets banged up," s
Jim Kent. "But we love
warm amber color."

LIT FROM ABOVE Blo
glass fixtures were reri
to hang upside down,
providing warm ambie
while obscuring the bu

DESK JOB The desks
so large when they arri
that Jim Kent sent ther
back to be recut. "They
dominated the room ar
made it look like a corp
headquarters," he says
Slimmer specs blend in

BEFORE



media room where the girls could entertain friends and the family could relax. During the planning process, an architect friend suggested they would gain a noteworthy feature if they raised ceilings to reveal a "beautiful long spine of a roof," and extra light and a deck if they removed a west-facing wall.

When it came time to decorate, the Kents hired Kathleen Navarra, a San Francisco–based designer whose color-savvy work they had seen. "We wanted to use warm, saturated tones," says Jim. Navarra selected a deep russet and ocher scheme for the sitting room and worked with the girls to settle on an age-defying shade of cerulean for their quarters.

## PENDANT LAMPS




Too much lighting in a room can be garish—too little can cause eye strain. Hanging lamps vary in intensity and when combined with ceiling fixtures and desk lamps can complete a nuanced scheme. Great options include: 1. Astropop lamp with amber tinted glass, from Lite Source; 2. Droplets in cream from George Kovacs has nickel fittings; 3. The Spada II in Lemon is made from handblown Murano glass, by Monica Missio for CX Design.

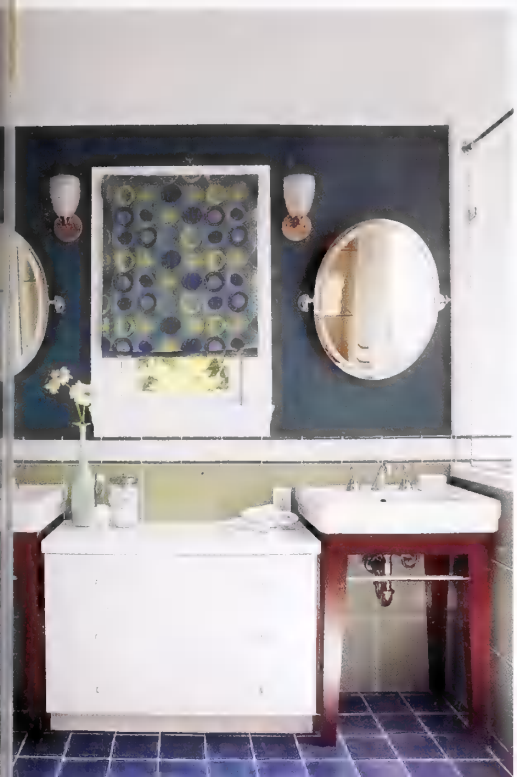
## NEW HUES

For a Tuscan feel, Navarra picked an ear
combination of musta
and rust, using Benjar
Moore Maple Leaf Rec
(2084-20) on the wall
and Bryant Gold (HC-
on the ceiling. Blue
Hydrangea (2062-60)
dominates the bedroo
while a blue-green sh
(749) was applied in t
bathroom.

pered throughout are durable and versatile goods: two ottomans double as le seating and conceal storage, and the sofa and armchairs are covered in roof fabrics. In the bedrooms, built-in features round off aspects that could emained awkward; drawers fill out nooks, and a bed levels off a big cranny. e result was happy for all concerned: "It's been rewarding to see that all the hat goes into a space like this has paid off," says Jim. "We all love the way it out." ●

BOLD AND BLUE The robin's egg shade in the bedrooms will still work for Jamie and Galen as they get older; they need simply to update the bedcovers to keep pace with their changing tastes.

ROOM FOR TWO The bathroom was reconfigured to make space for two sinks—and allow the sisters to get ready for school at the same time.



FOR MORE DETAILS, SEE RESOURCES

## PEDESTAL SINKS



In the Kent bathroom, built-in cabinets and drawers offer ample storage, so a pedestal sink was a good option. The Mission washstand from Waterworks is another riff on the idea.



Keeping the area below the sink open can make a cramped space seem more expansive. The bamboo console from Ann Sacks is equipped with the Zen lavatory by Robert Kuo.

# COLONIAL COMFORT

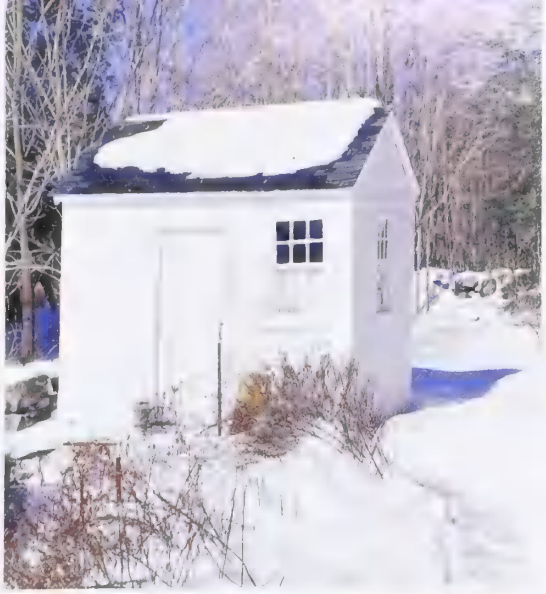


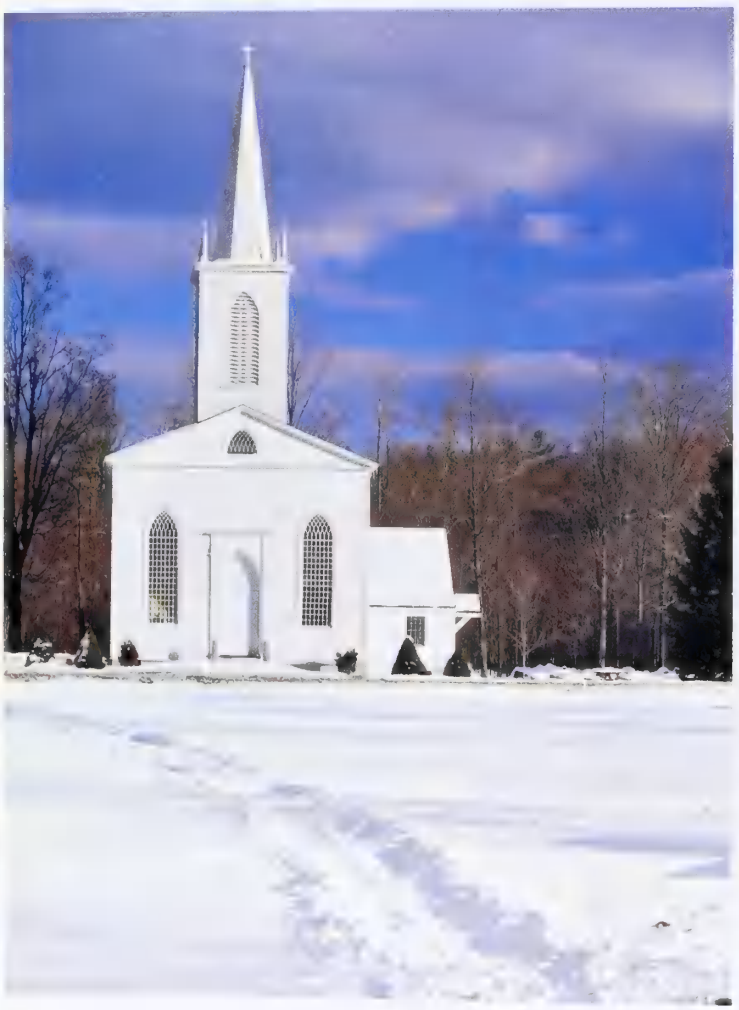
Antiques dealers Fritz and Dana Rohn squeeze the personalities into a huge old Connecticut saltbox packed with history

Writer: Rebecca Knapp Adams Photographer: Tim Street-Porter
Producer: Doretta Sperduto



A series of 17th- and 18th-century Dutch engravings hangs above the fireplace in the music room in Fritz and Dana Rohn's house in Milton, Connecticut. The English oak gate-leg table is from the 18th century. A 17th-century French side chair with original needlework upholstery in still-vibrant colors sits next to the fireplace. Opposite: The house on a bright winter day.





SOME HOMEOWNERS are endowed with a respon
greater than cleaning the gutters, bringing homemade s
block party, looking after the neighbor's dachshund, a
ing mums in autumn. When Fritz and Dana Rohn bo
5,000-square-foot saltbox Colonial house in Milton,
cut, five years ago, they took possession of a precious
local history. Today, with their two adolescent daught
and Phoebe, and a Jack Russell terrier named Pip, t
live comfortably—and rather casually—with the g
American architectural history residing in every oak fl
underfoot.

The five-bedroom house—built in 1756 and no
National Register of Historic Places—is set on a knoll
ing the tiny Milton village green. "The brilliant thing
house," explains Dana, "is that you have this 1756 struc
a 1780s addition, a 1790s addition, and then a 1920s
and you can see each iteration in the present version.
was ever taken away. In the Victorian period," she conti
many wonderful Colonials lost their original fireplaces t
of the day, but that didn't happen in this house."

The Rohns have infused their behemoth with a
for human scale in the furnishings, fabrics, architectu
and artworks they have brought to their home. "T



Above: Trinity Episcopal Church was once part of the property known as Milton Steading and remains adjacent to the house. Top: The 1791 outhouse is called into service when the Rohns host large outdoor parties. Right: Built-in arched bookshelves in the living room showcase many of the family's treasured seashells. Opposite: In the living room, a 19th-century Italian gilt mirror hangs next to an original corner cupboard filled with European apothecary [illegible] in the foreground, a 17th-centu[illegible] sits on a ser[illegible] the homeo[illegible]


PARADISE
VOYAGES









actually feel that big," says Fritz. rooms are wonderfully private. ownstairs guest bedroom, for e, is next to a massive chimney, can't hear a sound from the rest ouse."

at drew the couple to the house hey bought it five years ago? antastic oversize antique," says "and how could we resist that?" ouple, partners in Jennings & Antiques in nearby Woodbury gs is Dana's maiden name), very historical detail, and like ealers everywhere, they weave ling stories of previous owners, ntury customs and etiquette, and even the American Revolution into rative of the house, which is known as Milton Steading.

us built by David Welch, whose business was smelting iron ore, and ginal parcel included the Trinity Episcopal Church next door. In 1791 -hole outhouse was built on the property, and still stands today. The ng white-painted building has even been called into service at the barn dances.

## many wonderful Colonials lost their original eplaces to the style of the day, but that didn't pen in this house"

and whimsy are hallmarks of the Rohns' tenure at Milton Steading, family has applied a taste for the quirky in making the house their heir collections, including oversize seashells and 17th- and 18th- apothecary jars, are arrayed in a corner cupboard in the living "What you find in our house, you find in our shop," says Fritz. "We unusual. Nothing dull. What we carry is mostly 16th-, 17th-, and ntury English and Continental furniture and decorative arts. But we tial to English oak pieces from the 17th century. They have a lovely and tend to be quite useful."

Rohns purchased the house with the encouragement of a friend, Morgan, an architectural historian who grew up in neighboring

Above: In the library, an antique love seat (c. 1880) is covered in burgundy velvet and is flanked on the left by a 17th-century carved walnut armchair with needlework upholstery. A 1960s Italian marquetry coffee table sits between them. Opposite, clockwise from upper left: The dining room chairs include 18th-century English oak side chairs and 17th-century Spanish walnut side chairs with spindle backs. The Rohns with Pip. A whale rib hangs above the huge fireplace in the dining room; the chair to the left is an early-18th-century English armchair with paneled arms and back.



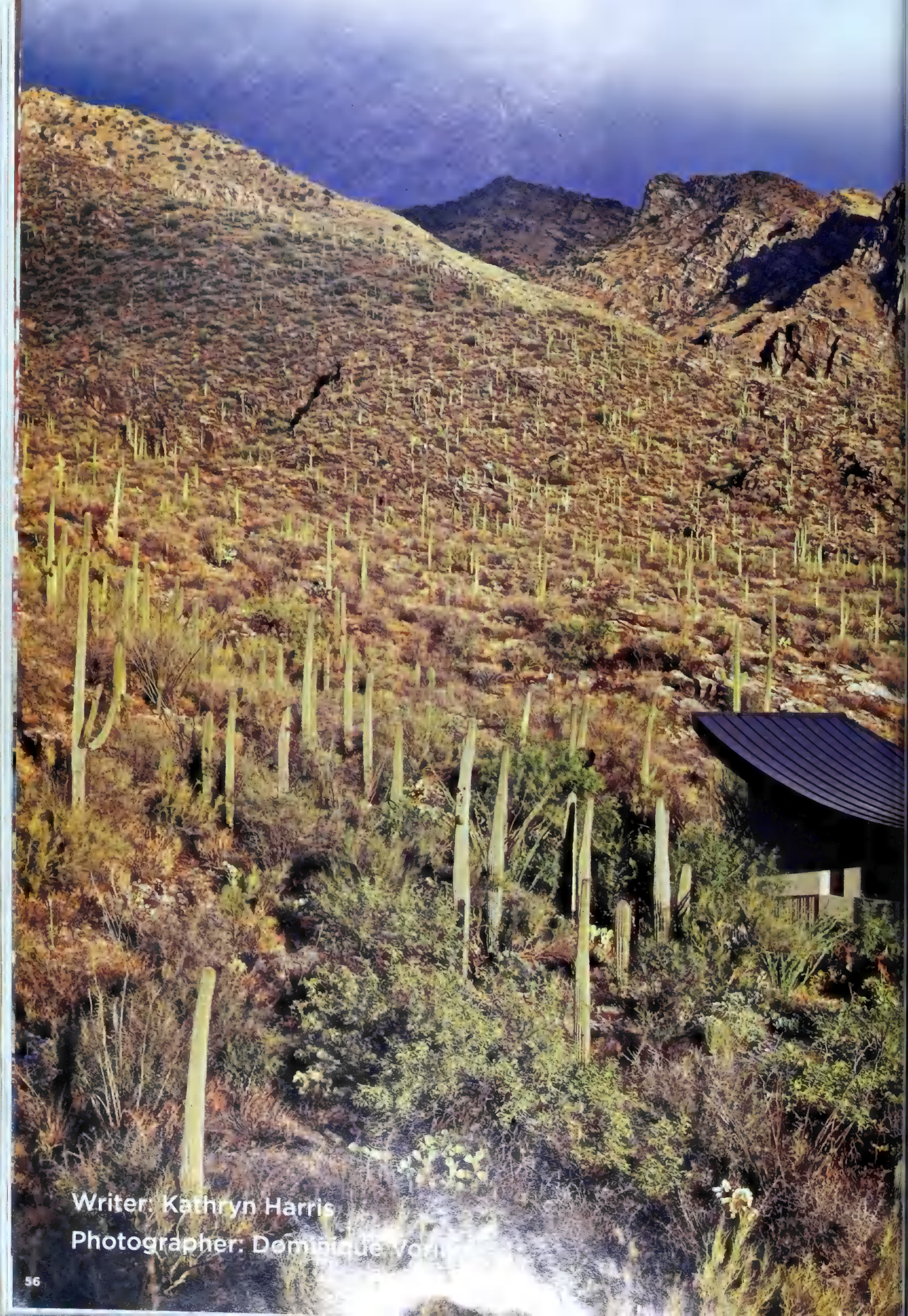
This page and
top: The downst
bedroom features
lift-top Continenta
wedding chest
hanging and cu
made from an ant
fabric. The bed
also antique.
bottom: In th
bedroom, the Roh
19th-century gilt
a 20th-century
bed with bal
bedposts. They al
gold braid trim to
velvet bed han
Italian bedside
from the early 20t
and sits below a
pair of 17th
Dutch oils o
For more de
R



Litchfield and has known Dana Rohn for more than 20 years. "I've known that house since I was a child," says Morgan. "I have a vivid memory of seeing it on a house tour when I was 10. In the living room, which used to be the village store, there were brilliant orange and yellow sunflowers. I lived in fear that someone would over-restore that house. I feel good knowing that Fritz and Dana will take care of it properly."

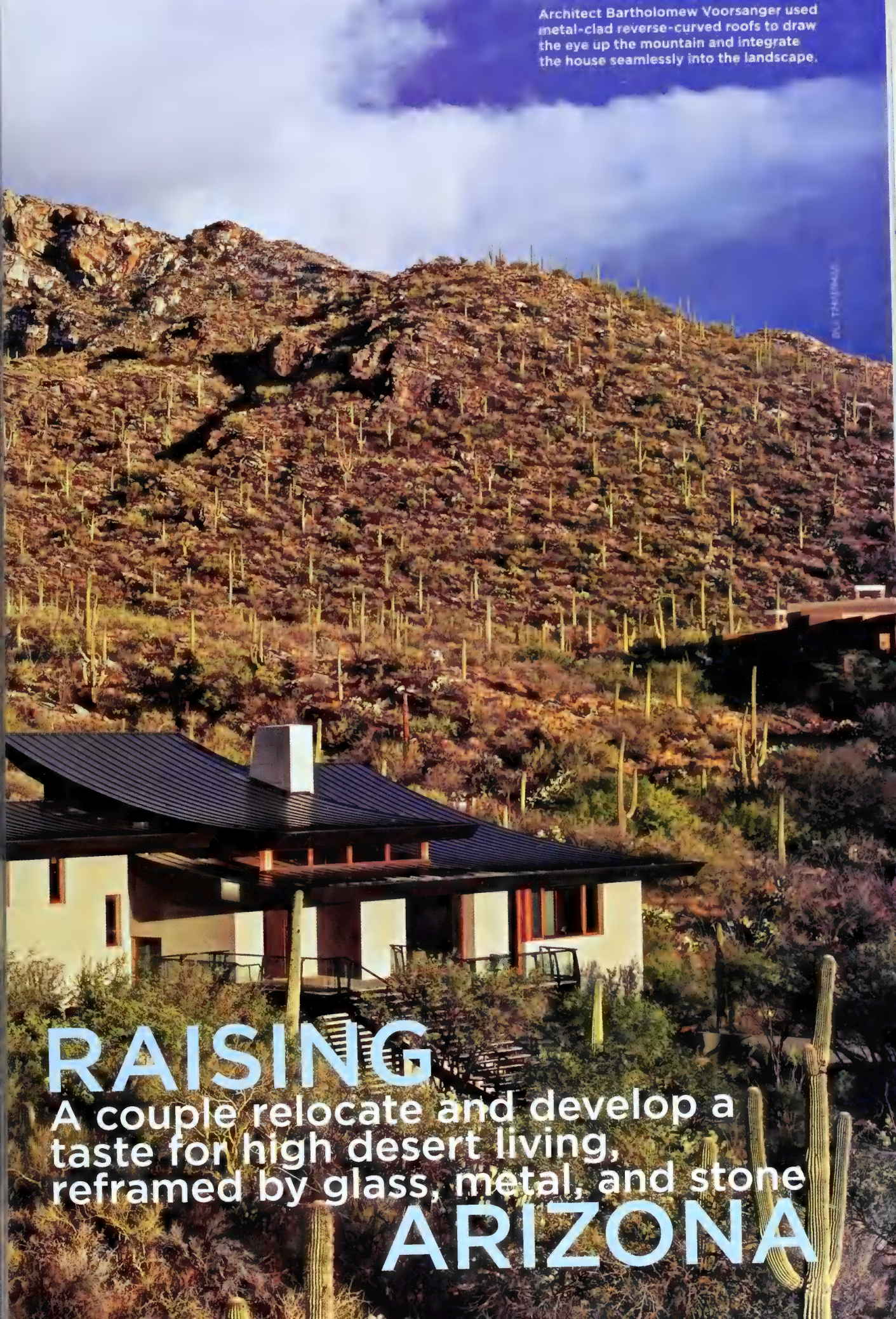
The village store was attached to the house and was in use until the 1840s. It was converted to a living room in the 1920s, but you can still see telltale marks in the original 18th-century oak floorboards, which had been gouged out to get the store counter to sit level. Others might have restored the floor, but not the Rohns.

"When you live in a place like Milton, and a house like ours, you get a sense of continuity," says Fritz. "You see the big picture and don't get so caught up in the scandal du jour on TV or the latest political squabbles. Technical advances make us feel very different from our ancestors, when in fact we are the same. We have the same emotional and artistic needs. Only our surroundings have changed." ●



Writer: Kathryn Harris

Photographer: Dominique Vorillon



Architect Bartholomew Voorsanger used metal-clad reverse-curved roofs to draw the eye up the mountain and integrate the house seamlessly into the landscape.

# RAISING ARIZONA

A couple relocate and develop a taste for high desert living, reframed by glass, metal, and stone



The angled French limestone fireplace in the living room accentuates the slant of the mahogany-clad ceiling as it rises from 9 to 18 feet. The mahogany floor and ceilings contrast with the cool glass and limestone, adding warmth and character. Mountain views from the dining table.

WHEN SUSAN DANIELS agreed to move to Tucson to be with Dr. Gene Falk, her "significant other," the Boston resident had one caveat: she wouldn't live in one of the standard-issue faux adobes that pepper the area.

The couple engaged New York architect Bartholomew Voorsanger after becoming enamored with a house he had built in Montana. The challenge was to fashion a home worthy of its location—in the Catalia Mountains, abutting the Coronado National Forest—which would look as if it had always been there.

Voorsanger's solution was to cantilever four soaring metal reverse-curved pavilion roofs atop a 2-story stucco structure. It's as unusual a sight as a pair of Ugg boots in summer, but the house looks strangely organic, standing isolated amidst armies of iconic saguaro cacti. Designed to maximize the views of the mountains, everything from its roofs, ceilings, floors, and walls of glass graciously follow the geometry of the steep site. At the entrance, gained through a pivoting etched glass and bronze door, the ceiling begins its rise from 9 to 18 feet, while the glass in the living room and family room pitches out 8½ degrees. "Otherwise it would be like seeing a beautiful person up to the top of their knees," says Voorsanger.

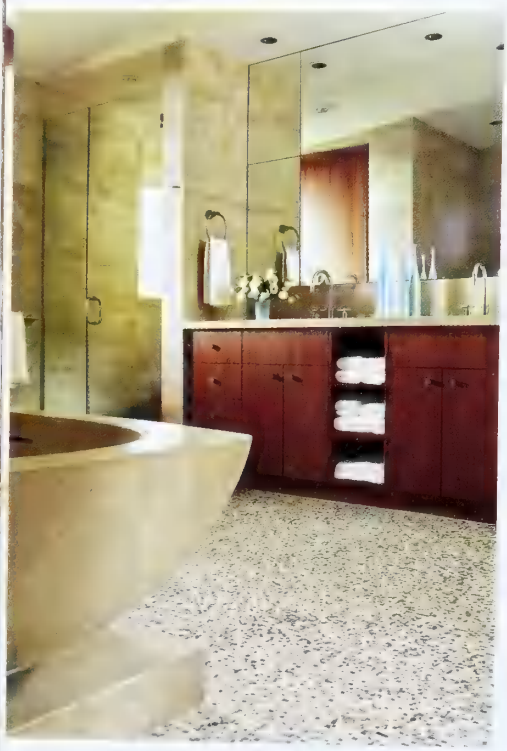
Even with these arresting flourishes,

"EVERYTHING FROM ROOFS, CEILINGS, FLOORS, AND WALLS OF GLASS GRACIOUSLY FOLLOW THE GEOMETRY OF THE STEEP SITE"





This page, clockwise from right: Knoll Bertoia barstools add a contemporary flourish to the streamlined kitchen. Frette linens and a Christian Liaigre Boutique table adorn the master bedroom. A cast concrete bath from Get Real Surfaces and Charlemagne mosaic floor from Waterworks in the master bathroom. Opposite: The strong lines of the cabinetry in the family room are echoed in the grid-patterned back of the René Gabriel chairs (circa 1946).







the 7,300-square-foot, 3-acre property feels welcoming for the couple and respective children, who sometimes show up as an ensemble. Daniels cajoled Falk accepting a neutral scheme over the Southwestern hues he had become accustome and they both agreed not to transplant any furniture from their previous houses the interior they turned to designer Eve Robinson, who began working on the h while construction was still underway.

For Daniels, who coveted '30s and '40s Art Deco furniture, Robinson sou important pieces by Jacques-Emile Ruhlmann and Eugene Printz, commingling t with contemporary ones, some of which she designed herself. The result is a tim elegance with bold, simple lines: "I tried to incorporate the pristine beauty and se ity of the outdoors and bring a sense of it inside," says Robinson. Her palette of cr taupe, and platinum, with blue accents, is a graceful canvas for the modern art—f a Robert Mangold abstract to a tonal sculpture by Harry Bertoia—recently acqu by the couple as an adjunct to their estimable art glass collection.

Outside it's virtually impossible to decipher where Phoenix landscape desi





Prickly pear cacti replace a fence, standing guard around the black-bottomed infinity pool on an elevated terrace just off the living room. For more details, see Resources.

Steve Martino's work ends and nature picks up. "The goal was to be able to walk out of every door and right into the desert," he explains. Disturbing as little of the delicate environment as possible, he edited plants to style trails, built steps that float toward the larger landscape, and erected retaining walls that mimic the structure of the house, tilting outwards, seducing the eye up toward the mountain. "By borrowing vistas, a Japanese trick, we made it look like the whole mountain is theirs," says Martino.

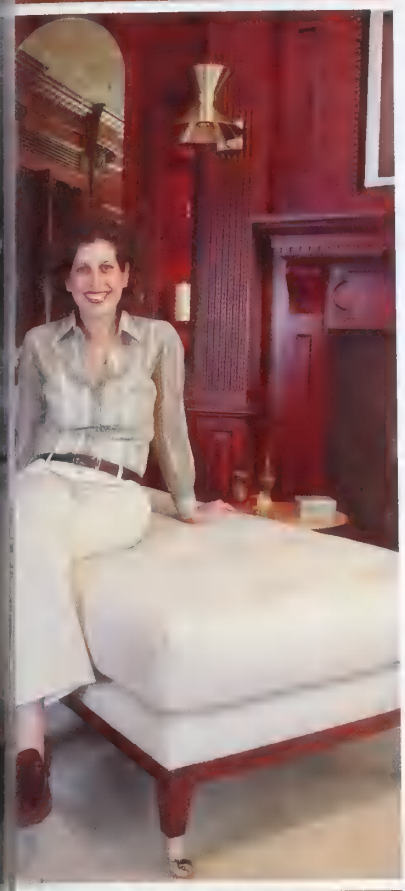
"Guests don't realize how much effort we put into it because it looks so natural," says Daniels, who overheard

plaining at an early stage that the garden was borin needed more flowers. ("Steve would roll his eyes," she o

Despite her reservations about moving away from cit Daniels has become a quick study in local fauna and wil "Javelina, members of the boar family, eat cacti with two thorns," she comments, as rabbit and deer drink at a fou that cascades into the swimming pool. She has also surp herself with a newfound appreciation for the desert. "I the last place I expected to find myself," she says. "I n something very beautiful to make it work, and I got that i and out." ●

# A CLOSER LOOK

## Designer Eve Robinson brings her sophisticated urban style to a new home in Arizona



cinated by fashion while growing
n New York, Robinson held
day jobs at *Seventeen* magazine
stee Lauder during her
nage years.

mother, however, knew she was
tined for something different. "In
rth grade, for a school project, I
de a balsa wood model of a house
signed." Her mother saved the
del.

r studying art history at Vassar
ege, she took a corporate job
Polo Ralph Lauren. After two
rs, she began the interior design
gram at the Parsons School of
sign, and simultaneously began to
rk for Victoria Hagan.

months after graduating in 1989,
inson started her own company.
husband is a contractor, and he
couraged me to do it. After all, the
cle point of being a designer is to
plement your own ideas."

first project was an apartment
Manhattan belonging to an old
hool friend. Today her company of
people still works mostly in the
w York area, and is currently busy
th a Manhattan townhouse and a
t, and houses in New Jersey and
onk, New York.



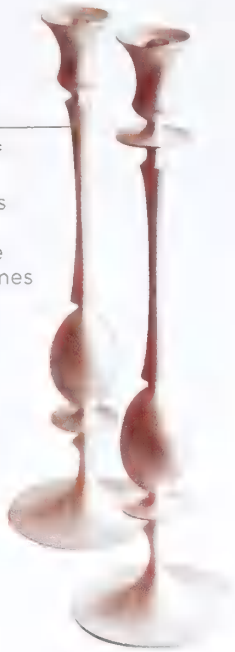
Robinson chose Nessen Lighting's swing-arm wall lamps in a satin nickel finish for the master bedroom. "Using these as reading lights frees up the bedside table," she says.

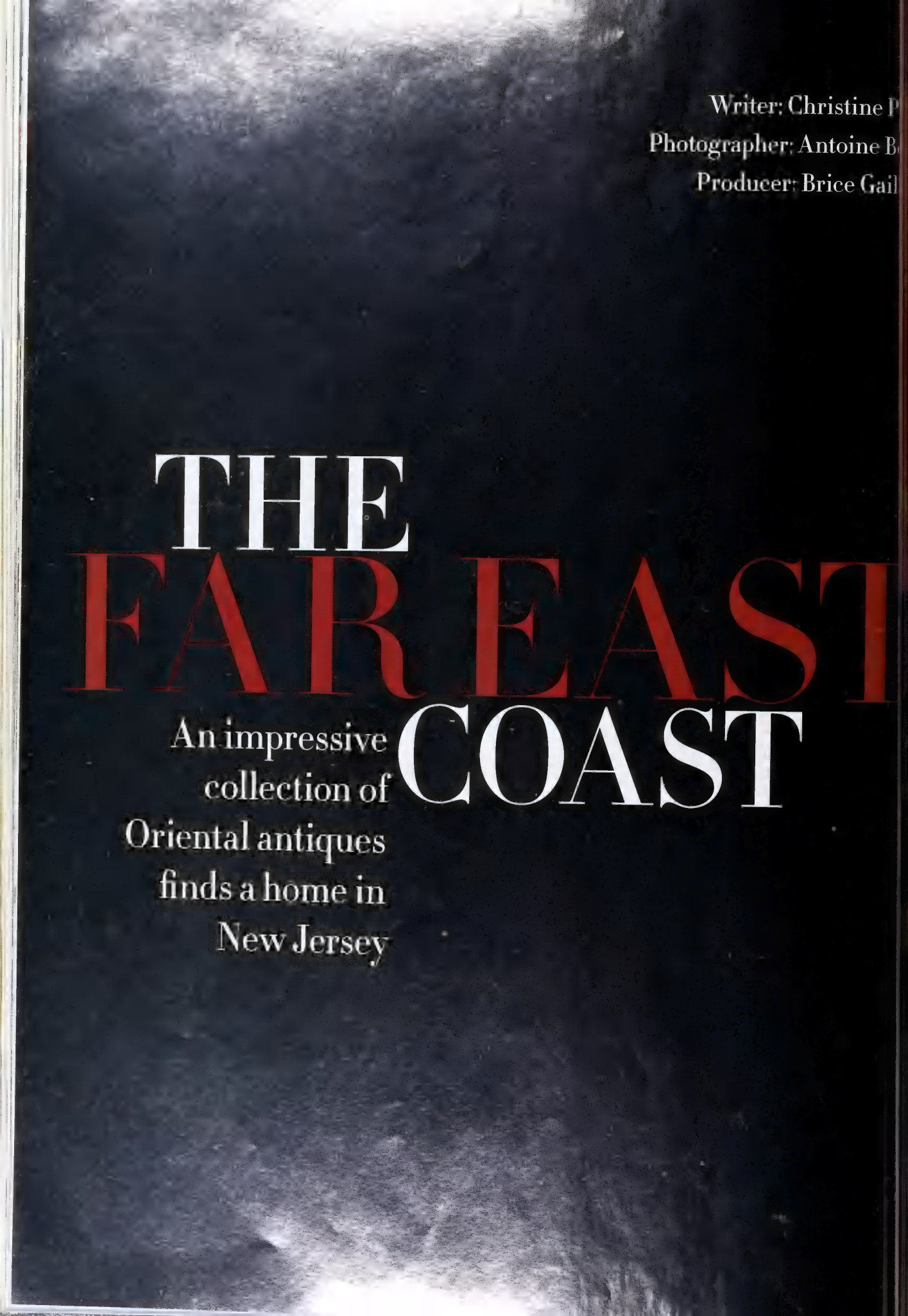
The dining room chairs from Waldo's Designs have a streamlined, sophisticated shape that "works with lots of different styles," says Robinson. She likes leather seats because they are easily wiped clean.



"Using a piece like this, with a strong sense of another culture, adds an extra layer of interest to a room," says Robinson of the African Tukuro Spider's Nest end table from Tucker Robbins.

Robinson used one of Ted Muehling's silver-plated candlesticks as a sculptural element on an end table in the living room. "Sometimes it's about form, not function," she says.




Writer: Christine P
Photographer: Antoine B
Producer: Brice Gail
THE
FAR EAST
COAST
An impressive collection of Oriental antiques finds a home in New Jersey



A magnificent japanned secretary, made in England in the 1850s, is the focal point of Judy and Heath McLendon's living room in Summit, New Jersey. The Chinese-red walls were glazed to match the inside of the doors. Two elaborately costumed Japanese dolls hold court in the niches, just above a collection of Japanese Imari bowls.



AS SOON AS Judy McLendon saw the delicate fretwork in the shape of a Chinese pagoda framing the library doors, she knew this house was meant to be hers. Judy and her husband, Heath, are avid collectors of Chinese art, and the charm of this detail spoke to her. But there was nothing Oriental about the rest of the house, built in 1913 in Summit, New Jersey, for industrialist Henry Jaegel. What were those doors doing here?

Actually, they're the result of a brush with Chinese history. It turns out that Jaegel's daughter Dorothy had befriended Soong Mei-ling, a foreign student at her school who spent many holidays in this house. Ms. Soong later [illegible] Chiang Kai-shek when [illegible] leader of Nationalist China. The distinctively carved fretwork was a gift from her to her hosts.

The McLendons decided to buy the house, even though it needed substantial work. The kitchen still featured an old-fashioned icebox set into the wall, with an opening in the back for deliveries. After a walk-through inspection, a plumber and an electrician recommended starting over from scratch, a daunting prospect in any case but made even more difficult here because of the way the house was constructed.

Above: A Tang horse stands on a table in the fo where hand-painted Gracie wallpaper portrays Chinese village scenes. Opposite, clockwise fro upper left: A Japanese screen hangs over an Er Regency settee. Judy McLendon chose these C tomb figures for their sweet smiles. The mix of English and American furniture with Chinese an keeps the living room from becoming too them









Decorating became a lifelong hobby and dovetailed neatly with Judy McLendon's other passion, Oriental antiques







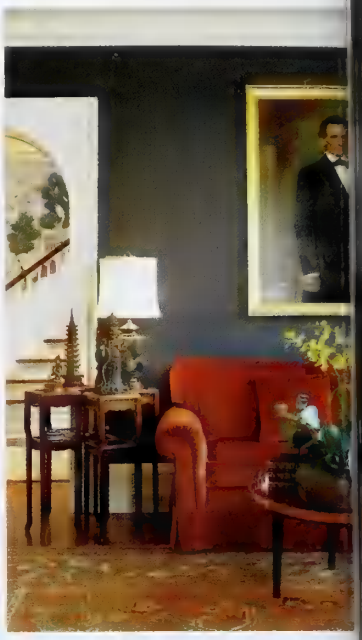
This page, top: A Chippendale sofa circa 1875 anchors one end of the library near a curved Regency cabinet. The space between the double cornices accommodates cove lighting, which gently illuminates the large room. Judy McLendon loves the soft colors of the Ushak rug. Above left: As she explains, "Since the rhinoceros was last seen in China thousands of years ago, this piece must be very old." Above right: A carved ivory head shares shelf space with Tang and Han dynasty tomb figures. Opposite: The exquisitely carved fretwork doorways were a gift from Madame Chiang Kai-shek.

Conceived as an early experiment in fireproofing, all the walls were built as a sandwich of brick, with cement poured down the middle. The old pipes and wiring were embedded in this concrete. After listening to the clamor of jackhammers for more than a year, Judy turned to her husband one day and asked, "Is this going to be worth it?"

Of course it was. The gracefully proportioned rooms, with tall ceilings and generous windows, looked even better with a fresh coat of paint and a few more handsome moldings. The renovation also added a dramatic two-story library fashioned from a former porch and designed by architect Alexander Bol. Local designer Ellen Lowery transformed a rabbit warren of pantries and servants' quarters into an expansive kitchen.

Judy McLendon herself deserves credit for the decor. "When I became engaged in 1959, my mother started





Above left: This half of the library soars to double-height; a spiraling wooden staircase connects the two floors. Above right: A portrait of Abraham Lincoln, bought at auction, hangs over the sofa in the television room. Opposite, clockwise from upper left: A Zuber enameled wallpaper picks up the Chinese theme in the dining room, set with a Federal table and chairs. A wing chair, upholstered in Boussac's Nakai, offers a cozy perch near the kitchen fireplace. Cabinets topped with solid walnut (and granite on the island) give the kitchen a traditional touch; the handblown glass is by the owners' son, artist Eric McLendon. For more details, see Resources.

buying me home magazines, explaining that soon I would be spending money on furniture and I had better start educating myself." Clearly, she was a quick study. The apartment she decorated for herself and her husband was a huge success. "Much to my dismay, my mother-in-law used to bring all her friends over because she thought it was so pretty." Perhaps, if Judy hadn't had five children; she would have considered decorating as a career. Instead, it became a lifelong hobby and dovetailed neatly with her other passion, Oriental antiques.

"We were given an Utamaro print as a wedding present, and that was the beginning," she says. "I started off slowly, paying dealers $10 a week out of my food money." At first she collected statues of Buddha, attracted by their seren cultivated her eye by studying the on display at galleries and art mu and subscribed to antiques mag A splendid japanned secretary cu residing in her library was ac sight unseen, at auction. Judy bi over the phone while flipping pa for 12 little boys at her son's bi party: "I was thrilled when it and was everything I had hoped

A friend introduced her to a who specialized in tomb figures. beautifully modeled soldiers an ladies—traditionally buried alo their master to take care of him afterlife—now survey a new dor

"Luckily, my husband, wh grown up in San Francisco an no attention to Chinese antique became equally obsessed. Now only type of shopping he likes Together, they traveled to Japan. Kong, and China and came hom new treasures, filling the hous Oriental antiquities that somehov it full circle and finally justify tha fretwork around those doors. though we've made a few mistak the years, it doesn't matter," say "What's important is that we alwa from the heart." ●







# LOFTYIDEA

Designer Kerry Joyce creates THREE v
different and affordable loft interiors at a r
development in downtown Los Ange

Writer: Elizabeth Terry
Photographer: Dominique Vorillon









ONE

age: In the living room
e of three model lofts,
ner Kerry Joyce chose
nch Boxter custom
n Otto ivory upholstery
Cisco, a tripod lamp
Design Within Reach,
coffee table in walnut
ewter from Shelter.
site, clockwise from
ft: In the bedroom, the
ner chair (in walnut) is
Blueprint, the Parsons
ole desk is from Shelter,
he vintage Japanese
len rack is from East
s West. Joyce chose
fford canopy bed
Crate & Barrel for the
oom area. The bathroom
des an African stool
Civilization and a
er shelf unit from IKEA.

WHEN LOS ANGELES DESIGNER KERRY JOYCE was approach
longtime friend, Avi Shemesh, a real estate developer, to decorate three
apartments in downtown L.A., his immediate reaction was a cordial "no th
But then Joyce reconsidered. "I've known Avi for a long time and like his
says Joyce. "He is a developer who wants to make things better and do goo
Shemesh and his company, the CIM Group, meticulously renovated and transform
adjoining historic buildings from three different eras: the 1920s, '40s, and '60s—into o
residential housing complex with 251 modern loft apartments. Shemesh enlisted Joyce
three models that would help potential tenants understand the concept of loft living. "Ker
just design rooms that look good. They feel good," says Shemesh, "and we wanted somec
caliber who would set us apart."

For Joyce it presented an opportunity to play out his design fantasies while meeting the
of being creative on a budget—$40,000 per loft. He sourced 95 percent of the furnishi
stores like IKEA, Crate & Barrel, Design Within Reach, and West Elm.

Joyce's goal was to make the potentially daunting, airy loft spaces look inviting. To
created three different environments that captured his reassuring signature style of un
elegance while bringing the personality of an imaginary client to each loft.

The first, dubbed the Warm Loft, retains the original, unfinished concrete ceiling o
building, complete with eight-foot-high windows. Joyce warmed up the space with a soft
off-white for the sofas, walls, and curtains, punctuated by furnishings like a walnut-stain
and pewter coffee table. A Crate & Barrel canopy bed lends a sophisticated air to the b
which is separated from the living room by unlined ivory panel curtain dividers.





## LOFT TWO

Opposite and left: The living room of the second loft includes four Swing chairs and ottoman in ivory leather from Design Within Reach. The Bryce sofa is from Shelter and the 48-inch-round coffee table is custom made by Jaeco. The two square shade floor lamps are from Blueprint, the floor to ceiling shelving unit is from IKEA, and the nylon pile carpet is from S&J Biren. In the dining area, the white lacquered oval table is from IKEA and the chairs are from West Elm. Below, left: In the kitchen, the Angle dining table and four white and chrome barstools are from Shelter. The gray-and-white vinyl floor mat is from Linoleum City. Right: The bedroom has a Ploof lavender armchair from Kartell and a bed from West Elm. The nylon shag area carpet is from S&J Biren.

y doesn't just design rooms that look good.
**feel good, and we wanted someone of his caliber**
would set us apart"







**LOFT THREE**

Right and opposite: In the Artist's Loft, a raw wood coffee table from Ikea is cut down for a low, modern look in front of two sage green Case Study sofas from Modernica. The plywood Eames chairs are from Design Within Reach. The digital print matte poster was made from an image by photographer Catherine Fellowes and reassembled by D'Ziner Sign Co. The Pavillion pedestal drawing table is from masterg.com. The rugs are Tahitian Wool from S&J Biren. Below: In the kitchen area, Joyce created an art piece by cutting tiny photos out of a book of portraits and attaching them to the wall with pins. The chalkboard is from Basil. For more details, see Resources.






The second space, called the Mod Loft and located in the 1924 Renaissance Revival building, has a cutting edge yet welcoming white-on-white color scheme. The living room has a low-slung sofa, with Swing chairs and an ottoman from Design Within Reach. The bedroom is a dreamy escape with more variations of white on ivory on cream, and just a hint of color in the soft lavender orbit-style armchair. The open space is loosely divided by the "curtains" Joyce made by cutting out 8-inch white die-cut circles and joining them with clip rings.

The third space (the Artist's Loft in the 1942 Moderne-style building) reflects the idea of an artist or architect in residence. The space feels comfortable yet spare, with just the essentials: a few choice furnishings like plywood Eames chairs and Case Study sofas (reasonably priced from Modernica), and a simple kitchen table (a piece of lacquered birch laid on trestles) that doubles as a workstation. The large-scale photo "cells" on the wall look impressive, but are simple to create, Joyce promises. He blew up a photograph, divided it in equal parts, and then mounted each one in three-dollar IKEA frames.

"Every time I walk into these spaces I created, I think they look done and pretty perfect," says Joyce. "The challenge was how to spend very little money and actually create something with a sense of integrity." ●

# SPIRITED PALETTE

Designer Mary McDonald uses a full array of vibrant colors to bring a California house to life for a family with two children whose bedrooms get the royal treatment



Homeowner Steve Romick wanted a red room but never dreamed his decorator, Mary McDonald, would give him a red *living room* (he's now glad she talked him into it). The table and chairs are Regency-style reproductions; the ottoman, upholstered in a striped silk by Brunschwig & Fils, is a custom piece by the decorator. Opposite: The English mahogany bookcase was bought at auction. Curtain fabric is from Clarence House.



Writer: Jane Margolies

Photographer: Jonn Coolidge

Producer: Char Hatch Langos





# Steve Romick was a widower with two young dau ters when he asked Mary McDonald to help him fir decorating his 1934 house in Los Angeles. McDon had worked on the project on and off over the ye

and was a close friend of the family. Romick told the decorator he wanted a "formal yet comfortable" home, and placed himself in her hands. But he did make one specific request—for a red room—and that inspired her bold new scheme.

Romick had in mind a *small* red room, but McDonald zeroed in on the living room, lavishing the linen-colored walls with a vibrant red of her own concoction that has a dash of raspberry stirred in. The juicy feel-good color revs up the room's somewhat formal English country mix of Regency-style furniture, blue-and-white export china, and patterned silk. Olive green sofas and lampshades add extra verve. "The living room turned out so well that we decided to be daring in the rest of the house," says McDonald. "Every room is now about warm, cheerful color."

Thus, the dining room, which was previously "rather flowery," to quote McDonald, snapped to attention with a bracing yellow, black, and white scheme. The library went from white to pea green with brown stripes (McDonald painted paneling's grooves with the contrasting color to dramati How did the decorator keep all those different-colore from being jarring? "If one room opens to another roo colors don't have to match but they do have to compleme other, and the colors have to be of a similar weight," Mc explains. "Red, yellow, green—they're all strong, solic so it works."

The celebration of color continues in the bedroo shows up again in a guest room in the house's new tw addition, which Romick had built during the redec Ocher appears in the master suite.

The children's rooms, completed during the earlier ing phase, are the sort that little girls dream about. Mcl who admits to always wanting "a princess bedroom" w was growing up, has become known for her glamorous



This page: The decorator painted the library's built-in shelves and chest the same pea green as the walls so they blend in. Opposite, far left: In a living room corner, a gaming table is surrounded by inlaid Anglo-Indian chairs. Near left: The dining table is an 18th-century French piece accented by black leather-upholstered chairs. Curtain damask is from Brunschwig & Fils; black-and-white stripe underdrape is from Silk Trading Co.



The red-and-wh
in the younger d
Swedish-style ro
fashioned to cro
crib, but now its
drape her big-gi
Opposite, clockw
upper left: The o
daughter's canop
curtains on track
pull completely c
She painted the c
roses, propped o
bedside table. Th
bedroom's sunny
and ocher schem
guest room, McD
hung curtains in
Brunschwig & Fil

"The living room turned out so well that we decided to be daring in the rest of the house," says designer Mary McDonald. "Every room is now about warm, cheerful co





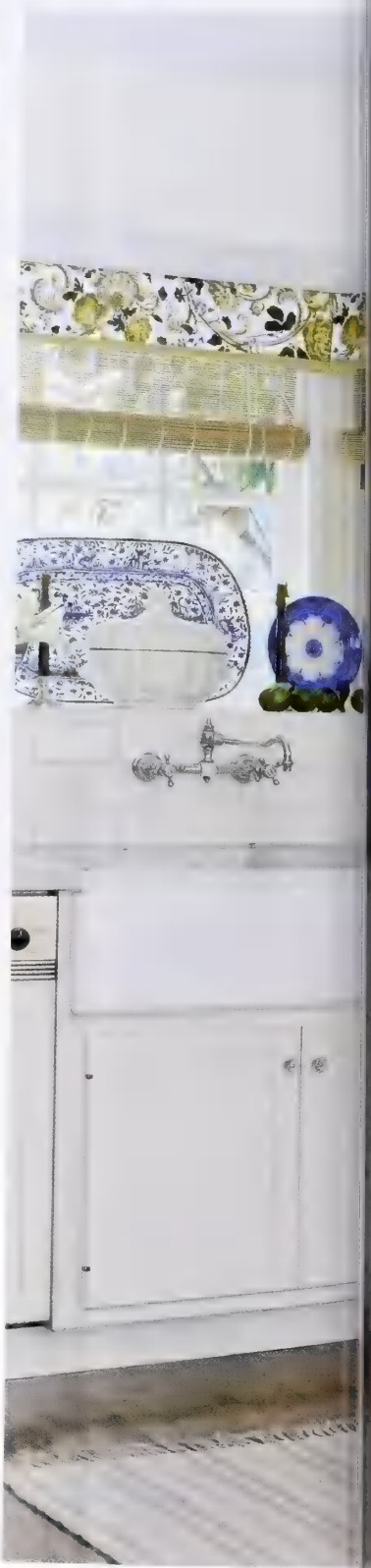








Designer Mary McDonald (left) ad
warming touches to the kitchen (
layering a valance made of a flora
over matchstick blinds and mixin
and narrow stripes for washable c
cushion slipcovers. Fabrics by Co
Tout, Decorators Walk.



times over-the-top bed treatments. In the six-year-old's Swedish blue room there's a canopy of red-and-white checked gingham (it was originally built to crown her crib, but the room's occupant has since graduated to a daybed). The 11-year-old has a mint-green retreat with a canopied bed whose curtains can be pulled completely shut for delicious privacy. "She was so happy the day it was installed," recalls McDonald, who was a milliner before turning to decorating a dozen years ago. "She ran around saying, 'I love it! I love it! I love it!'"

The kitchen, however, is where the girls are just as likely to be found. Remodeled years ago by kitchen designer Carla Smith, the handsome space has a Viking stove and ample built-in storage. McDonald warmed up the white room with a floral valance over matchstick blinds and chair cushions slipcovered in yellow-and-white stripes.

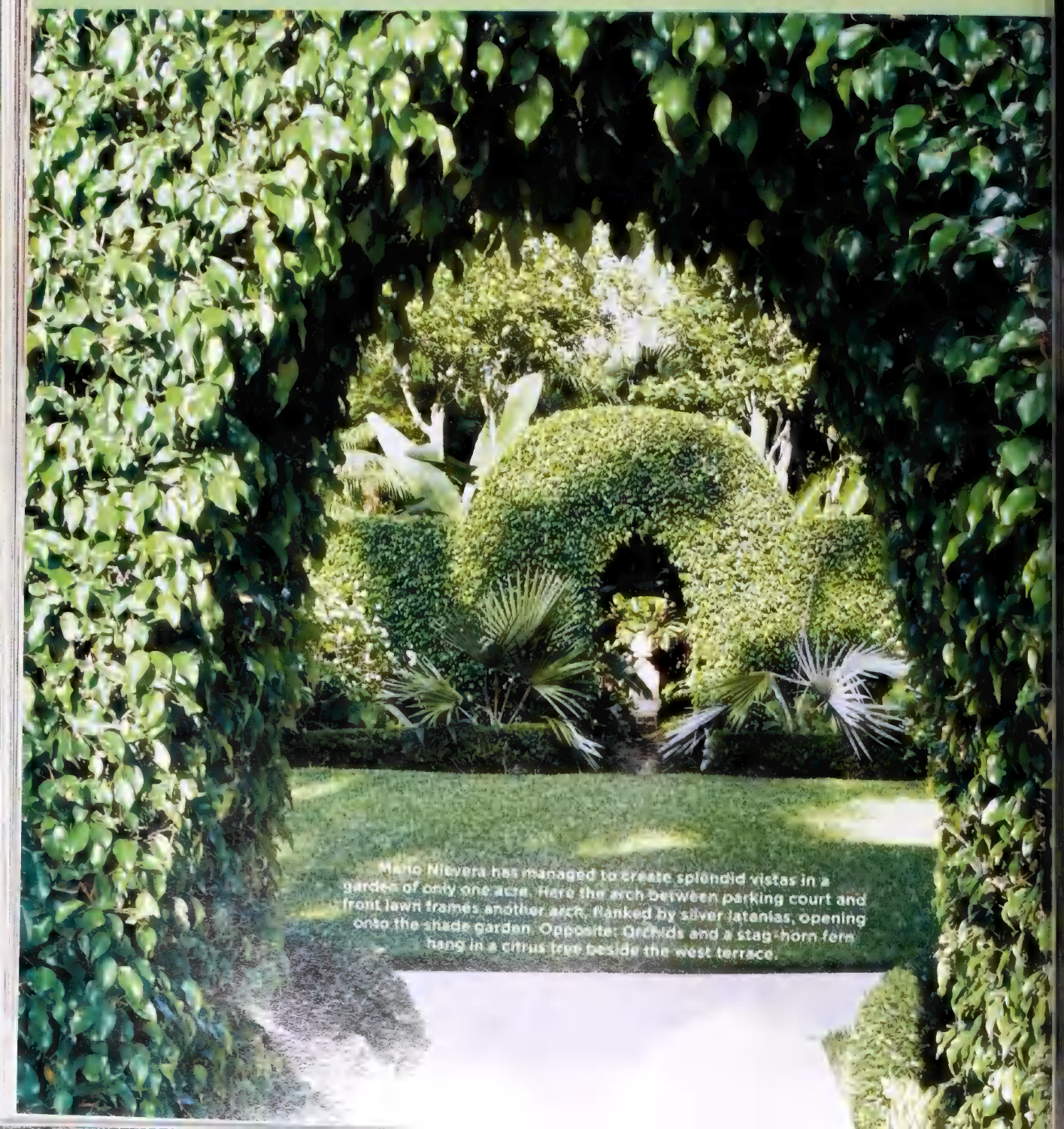
Not surprisingly, the kitchen is the hub of the house—partly for practical reasons. "We light the fire in the living room and the kids roast marshmallows for s'mores," says Romick, a money manager who recently remarried. But then he quickly sends the girls into the kitchen to eat the messy treats. ●

one room opens to another room, their colors don't have to
tch but they do have to complement each other, and the
ors have to be of a similar weight"



# HEDGE FUN

## In a Palm Beach garden, designer Mario Nievera breaks with tradition by transforming ficus hedges into architectural elements



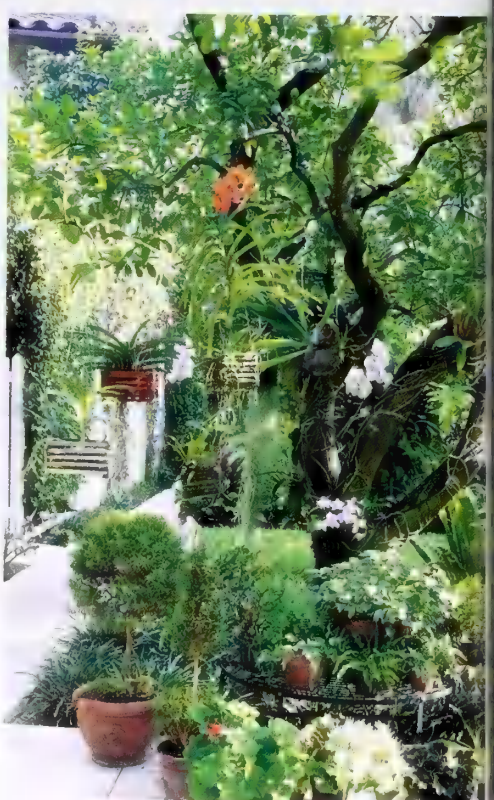
Mario Nievera has managed to create splendid vistas in a garden of only one acre. Here the arch between parking court and front lawn frames another arch, flanked by silver latanias, opening onto the shade garden. Opposite: Orchids and a stag-horn fern hang in a citrus tree beside the west terrace.



Writer and Producer: Elizabeth H. Hunter
Photographer: John M. Hall







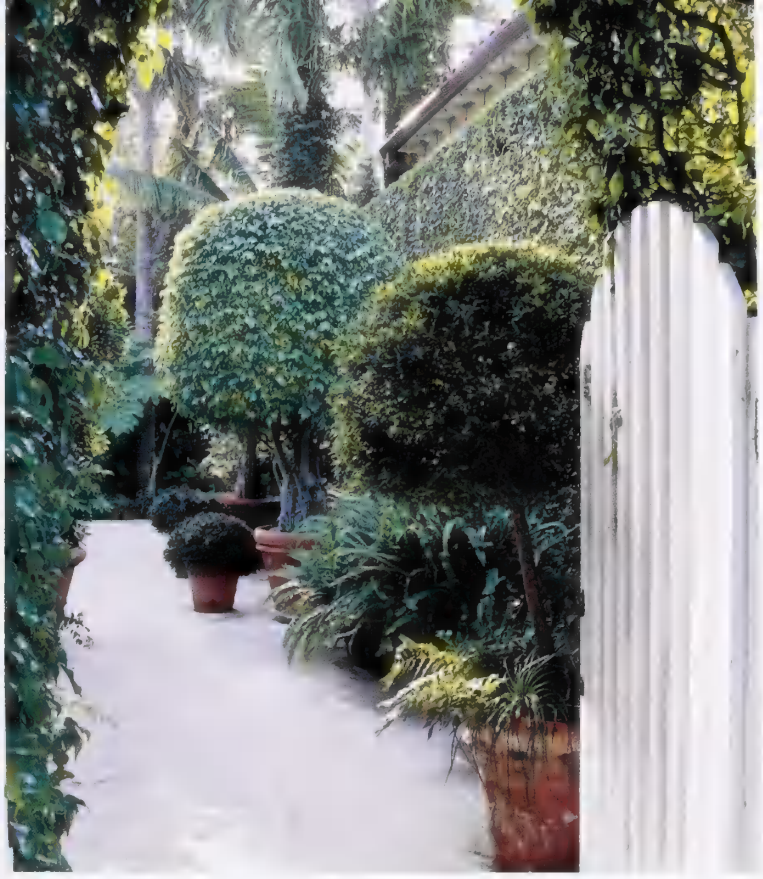
YBODY HAS HEDGES in
each," says landscape architect
Nievera. And for good reason.
anks of glossy green ficus offer
nt privacy in a city where gar-
e usually small and the height
is restricted. The only limita-
a hedge, on the other hand, is
gh a maintenance crew can go
ip it.

with any tradition, some people
the tried and true, while oth-
Nievera, take great pleasure in
on a theme. When the garden
r first met James and Meredith
ll eight years ago, the hedges
their one-acre garden were all
ame height, cut straight across
, with simple openings serving
ageways.

vera turned the hedges into archi-
l elements by planting new ficus
the openings and training them
ches as thick as Roman walls.
uced the height of the interior
to differentiate them from those
ing the street, and clipped a shal-
rve into the ficus between the
g court and garden to capitalize
spacious lawn, with its handsome
and mango trees. (It took only
rs for the arches to grow into the
Nievera wanted.)

redith Marshall says she and her
d originally fell in love with these
nd with the lawn—a great place
ir Jack Russell terriers to play.
wanted more garden than most
Beach houses have, she says, and
ne had the great bones of the
and terraces. But," she adds, "I
t could be better."

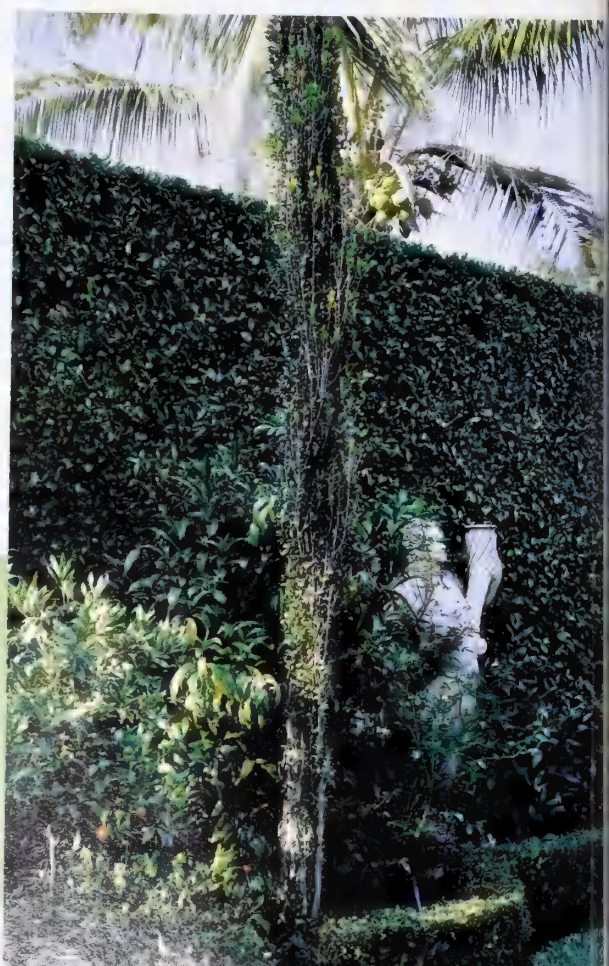
hen Nievera first met the Mar-
the lawn (now called the west
) was a blank slate, and—despite
dges and terraces—there was, the
er says, "a lot of disconnection."
s giving the hedges what he calls











on," Nievera put in brick path-
created planting beds to visually
e west terrace out onto the lawn.
arranged Meredith's plant col-
grouping them in large blocks.
so much more effective," she
led at the changes that seem
have a huge impact.
a is equally admiring of Mer-
ng it is her collecting and atten-
ant details that distinguish her
m so many others. "She is an
swoman with an insatiable appe-
ng to nurseries and for propagat-
ys. "And she wins competitions
rtle topiaries."
ork like this, with one part-
ing on plants and the other
, often creates the best gardens.
rst comes to mind.) Certainly
as passionate about the archi-
the garden as Meredith is about
s. To this end, he has created a
n of outdoor rooms, each with
its own. The front garden is for-
a vestibule or living room with
cal beds edged in Korean box-
couple of antique statues, and a
white flowers: azaleas in early
nen datura, then roses. To the
hade garden, jungly and verdant
pical forest. The west garden,
ng the lawn, is more naturalis-
Nievera; "fluid, curvilinear, and
ical."
beginning of the winter season
rshall joins the team for a buying
arby nurseries. When they come
h a truckload of plants—"or a
a half," says Meredith, "depend-
hat has died"—Nievera decides
ch plant should go. Then the
s start digging. ●






High banks of glossy green ficus offer
uriant privacy in a city where gardens are usually
small and the height of walls is restricted



This view: In the pool pavilion, sailcloth stretched across the steel-framed cube offers shelter from the sun and preserves the transparent effect. Richard Schultz chairs surround a teak table from Smith & Hawken. Opposite: Architect Walter Chatham chose a traditionally shaped corrugated metal roof for the self-contained master bedroom suite, but coated it in sleek white enamel.

Writer: Christine Pi

Photographer: Oberto

Producer: Senga Mortir

# VATER'S EDGE

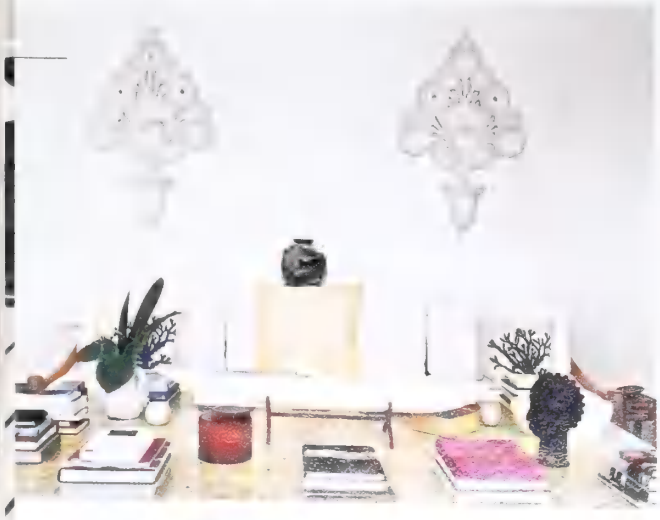


Architect Walter Chatham has his own take on the traditional Caribbean island house, abstracted and filtered through a modernist sensibility

BASKING IN THE SUN and caressed by trade winds, this house on the island of St. Barthélemy in the Caribbean is as pure as they come—just one big room for living and dining and another a few steps away for sleeping. Think of it as a modernist beach shack, made of poured concrete instead of palm fronds. Perched on a cliff with the ocean as a front yard, the house acts like a parasol, with pencil-thin columns, deep shady overhangs, and hardly any walls. "We didn't want anything between us and the view," says owner John Bowes, a San Francisco–based financier who also happens to be a frustrated architect.

"He showed up with a sketch on his first visit to my office," says Walter Chatham, the New York–based architect hired by Bowes and his wife, Frances, to help realize their vision. The main house, master bedroom suite, and three guest cottages are grouped around a pool set right on the edge of the property and designed with an infinity lip so that it seems to merge into the ocean. "It was John's idea that this big sheet of water—60 by 24 feet—would reflect the sky and amplify the view," says Chatham. "It's like a giant mirror that takes all the sunlight and throws it up at an angle, making incredible patterns of dappled light on the ceilings inside."

The white, loftlike rooms invite guests to kick off their shoes and walk barefoot across the limestone floor (4-by-4-foot 220-pound slabs, imported from Spain, which Frances first saw in Neiman Marcus's





Above: Plaster candlesticks from Sue Fisher King light the dining table. Left: A pair of 1940s French plaster sconces hang on the wall. Opposite, top: The coffee table, incorporating hundreds of crushed shells, was made by artist Michele Oka Doner. The pillows embroidered with a coral design are available through Lars Bolander. Right: The oversize sofas and chairs in the open-air living room were designed by Michael Taylor. Far right: John and Frances Bowes.











"We didn't want anything between us and the view"

The deck is made of ipe, an exceptionally durable Brazilian hardwood that ages gracefully. The Richard Schultz lounge chairs and table, originally designed in 1966 for Florence Knoll, are now produced by the designer himself.









Jil Sander boutique. She called her husband and said, "I'v
the floor.") The smooth stone is cool to the touch. The
aesthetic was influenced by famed California designer J
Taylor, who was working on their San Francisco house v
died in 1986. "From him, we learned about bold architect
big furniture," says Frances. A nascent minimalist, Tayl
said, "When you take things out, you must increase the
what's left." His huge canvas-covered sofa and chairs ca
accommodate an afternoon nap. Or you could settle in
book, lulled by the breeze, since not even glass separate
from outside (metal hurricane shutters close up the house
of inclement weather).

This is design you can feel on your skin. Natural mater
wood and rattan tempt the hand, while the eye is drawn
constantly changing landscape. Clouds race across the s
ating fleeting shadows, and every shift in light registers
pale white walls in these sparely decorated rooms. The E
are renowned collectors of minimal art, owning major w
artists like Donald Judd, Brice Marden, and Robert Rym
paintings don't thrive in the humid environment of the
so instead they made the house itself a work of art. Stron
plined, and beautifully proportioned, it's a vessel of light.



This view: The master bath is an essay in serene simplicity with a tub, by Philippe Starck for Duravit, that has the presence of a baptismal font. Opposite, clockwise from top left: Designer Chessy Rayner found the original of this chaise and had it copied for Frances Bowes. She also designed the minimalist canopy bed. Tall, slim shutters fold back to let in the breeze. The pool pavilion can be completely closed off from the wind. For more details, see Resources.

Producer: Mary-Ellen Weinrib

Photographer: Christopher Baker



Single-malt whiskies from the Highlands of Scotland, from left: Tormore 12-year-old, Talisker 10-year-old, The Glenlivet 18-year-old and Glenmorangie 10-year-old (in Boris tumbler from the Conran Shop); decanters from Holly Hunt. Opposite: Served at the Balmoral Hotel in Edinburgh, a Robbie Burns is a version of a Manhattan made with a single-malt, in this case Tormore 12-year-old; cocktail glasses from Holly Hunt and bamboo skewers from Takashimaya.



# NGLE-MINDED

at isn't the only
y to enjoy hearty
gle-malt Scotch
isky from the
ghlands—its peaty,
eet, and smoky
alities cut the
arpness of intense
eese or fish flavors
d work extremely
ll with dark chocolate



Made with cheddar from the Isle of Mull—located off the western coast of Scotland—grilled toast pairs well with Talisker 10-year-old. The rich, salty cheese heightens sweet notes in the scotch. A peppery arugula salad is a perfect counterpoint. Strauss shot glass from Dean & Deluca; red lacquer tray from Pearl River Mart.

Prosciutto-wrapped trout is specialty at the Gleneagles otel in Perthshire, Scotland; concentrated flavors match ll with Glenlivet 18-year-old. ory-handled fish server from Maya Schaper, linen napkin from Takashimaya.



Figs stuffed with organic dark chocolate make an indulgent dessert when served with a dram of chilled Glenmorangie 10-year-old. Glass tumbler from Simon Pearce, lacquer tray from Takashimaya, and slate place mat from J.K. Adams.



### ROBBIE BURNS

*Adapted from the Balmoral Hotel in Edinburgh, Scotland. Replace Tormore with Dewar's for a Rob Roy.*

2 ounces Tormore 12-year-old
1 ounce sweet vermouth
Benedictine to taste
Maraschino cherry

Chill a cocktail glass. Place Scotch, vermouth, and Benedictine in a cocktail shaker. Stir and strain into glass. Garnish with cherry. Makes 1 cocktail.

### GRILLED CHEDDAR TOASTS

*Adapted from Freemans in New York. Serve with Talisker 10-year-old. Isle of Mull cheddar is available through Artisanal Cheese Center.*

1¼ cups grated extra-sharp cheddar like Isle of Mull or Cabot from Vermont
¼ cup mayonnaise
2 tablespoons roughly chopped parsley
1 tablespoon Dijon mustard
¼ teaspoon salt
10 ¼-inch-thick slices whole wheat bread

Mix cheese, mayonnaise, parsley, mustard and salt together in a bowl. Spread thickly on bread slices. Toast in the top of a preheated broiler until surface of cheese is golden brown. Serve immediately. Serves 5.

### PROSCIUTTO-WRAPPED TROUT

*Adapted from the Gleneagles Hotel in Perthshire, Scotland. Serve with Glenlivet 18-year-old.*

2 rainbow trout, gutted
6 thin slices San Daniele prosciutto
Salt and freshly ground black pepper to taste
3 tablespoons unsalted butter
2 sprigs fresh thyme
2 cloves garlic, crushed
¼ cup dry white wine
1 tablespoon fresh lemon juice



Lay a sheet of plastic wrap 5 inc
ger than trout on a work surfac
3 slices of prosciutto, slightly
ping, in the center of the sheet. T
1 trout. Season with salt and
Carefully roll prosciutto tightly
trout and encase in plastic wrap
process with remaining prosciu
trout. Refrigerate 3 hours.

Remove fish from refrigera
discard plastic wrap. Melt 2 tabl
butter in a sauté pan over mediu
heat. Add thyme, garlic, anc
Sauté until fish is golden brown
3 minutes on each side. Trans
and seasonings to serving plate
and set aside. Discard fat in p
return to heat. Add wine and b
a boil, scraping up any brown b
may have stuck to the pan. Simm
mixture is reduced by half. W
remaining butter and lemon juic
over fish. Serve immediately. Se

### CHOCOLATE-STUFFED FIGS

*Adapted from* Pure Chocolate *(Broadway Books, $35) by Fran Bigelow and Helene Siegel. Stuffe figs can be refrigerated in a covere plastic container for 1 month. Ser with chilled Glenmorangie 10-ye*

1 cup heavy cream
8 ounces Green & Black's org
dark chocolate, finely chopp
24 large dried Calimyrna figs

Heat cream in a saucepan over m
high heat until it begins to boil. F
pan from heat. Add chocolate a
until smooth. Pour mixture into
and cover surface with plastic wr
aside for 8 hours.

Gently roll figs to loosen see
soften flesh. Slightly enlarge hole
bottom of the figs with a skewer.

When chocolate is ready, gen
and spoon into a pastry bag fitte
a ¼-inch tip (#803). Insert tip in
tom of fig and squeeze bag unti
full. Place on a parchment-line
Repeat with remaining figs. Se
for 2 hours. Makes 24. ●


The
way
ranch
is supposed
to taste.
Hidden Valley
Hidden Valley
THE ORIGINAL
Ranch



**WARNING:** Antibiotics don't work for viruses like colds and the flu. Using them for viruses will **NOT** make you feel better or get back to work faster.

**Antibiotics are strong medicines. Keep them that way. Prevent antibiotic resistance.** Antibiotics don't fight viruses – they fight bacteria. Using antibiotics for viruses can put you at risk of getting a bacterial infection that is resistant to antibiotic treatment. Talk to your doctor or other healthcare provider about antibiotics, visit **www.cdc.gov/getsmart**, or call **1-888-246-2675** to learn more.

Taking antibiotics for viral infections such as a cold, a cough, or the flu will **NOT**:

- Cure the infection
- Keep other people from catching it
- Help you feel better

GET SMART
Know When Antibiotics Work

CDC FDA

# Less Is Mo

## SOMEONE SICK IN YOUR HOME? SOMETIMES THE BEST MEDICI IS NO MEDICINE AT ALL



It can be heartbreaking when your kids are sick, even if they're just suff colds. That's why parents often ask pediatricians for antibiotics. But t leading public health experts say that could be the worst thing for you and the world community.

Widespread unnecessary use of antibiotics, particularly among children, has led to an alarming increase in global antibiotic resistance. Over the last decade, almost every type of bacteria has become stronger and less responsive to antibiotic treatment when it is really needed.

Health officials are trying to drive this message home in a campaign called "Get Smart: Know When Antibiotics Work." For the second year in a row, the Centers for Disease Control and Prevention, the U.S. Food and Drug Administration and a long list of health groups are trying to get consumers to ask questions and take antibiotics only when needed.

### PRESSURE TO PRESCRIBE

Tens of millions of antibiotics are unnecessarily prescribed in doctors' offices each year for colds and flu, even though antibiotics will not help. Doctors say they don't always have time to explain why antibiotics may not be the best medicine when the patient wants a prescription, sometimes they when it's unclear whether the viral or bacterial.

### THE RIGHT MEDICINE

Colds caused by viruses need t course, which may last two longer. The best remedy is to g rest and increase your fluid int is a chance a viral infection m bacterial infection. So you shou doctor if your illness gets wors long time.

### PREVENTING COLDS &

Cold and flu germs can be spre when someone coughs or snee or indirectly when you touch a s has been contaminated by son is ill. Regular disinfecting of touched surfaces, such as doo telephone receivers, and was hands after you use the bath before you eat are some of the to prevent the spread of germ make you sick.


You're not
the only one
comfy-cozy in
your towel.
eria and body soil are loving it, too. Detergent alone can't
id of them. Fortunately, Clorox Bleach can. The purest clean.
CLOROX
rox Company. Use as directed. Only Ultra Clorox Regular Bleach is a registered disinfectant.



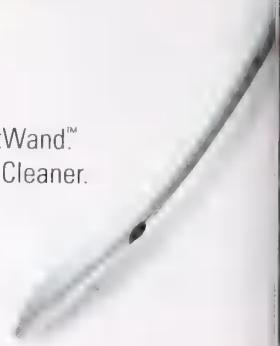
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# Lilies for the Lazy

## Bulb planting doesn't always have to happen in the fall

MOTHER NATURE IS FAR MORE FORGIVING than gardeners sometimes acknowledge. While there are ideal times to get chores done—mulching in autumn, weeding and pruning in the spring—there are also plenty of second chances. Most lilies, for example, should be planted sometime in October. But certain types have a more forgiving growth cycle—they can be put up as late as March—so missing the window last fall doesn't have to mean a lilyless summer.

### A LILY LESSON

The ancient lily clan (some species have been cultivated for more than 3,500 years) grows readily in a broad belt across the Northern Hemisphere. The genus can be roughly bisected into two groups: lilies that grow roots from the bottom of the bulb (basal rooted), and lilies that grow roots from the submerged stem and the bottom of the bulb (stem-rooting lilies). Stem-rooting lilies need deeper planting than basal-rooted lilies (up to 10 inches as opposed to only several inches), but they also respond well to late sowing, with blooms all summer.

### SPRING PLANTING

Lily bulbs look different from those of the tulip and daffodil—they are fleshy and made up of thick overlapping scales. These scales are actually modified leaves that store food and act as stocked pantry shelves for the flowers to come. Bulbs ordered late can arrive a bit shriveled—if so, plump them between barely moist paper towels.

If the ground has thawed by March, dig holes ten inches deep and nestle bulbs in ordinary soil where roots will remain cool in shade and blooms will be exposed to full or partial sun. They look fantastic massed behind shorter perennials in borders, next to shrubs, or slipped into grass gardens. The underground stem roots help anchor them, so they rarely require staking.

If the soil in your area stays frozen well into spring, plant lilies in pots. In March, bury the bulbs in deep plastic containers filled with ordinary potting soil. Later, you can slip them into nice clay models. The double container will also help keep roots cool, even in hot sun. Next autumn, transplant potted lilies into the garden and feel smug about getting that chore done on time. ●





Above: Don't mi
out on lilies this
summer just bec
you slacked off l
October: 'Black
Beauty' is a frag
deep purple spe
that can be plan
the spring in tim
late-season bloc
available from W
Flower Farm.

### SPRING GREENING

Choose from the following list of late-planting bulbs for a long and colorful lily parade this summer. Lilies are available from Brent and Becky's Bulbs or White Flower Farm.

**Early blooming:** 'Vivaldi' (pink, zones 3–10; about $25 for 25); 'Citronella' (lemon yellow, zones 3–10; about $40 for 25); and 'Jacqueline' (terra-cotta, zones 3–10; about $10 for 5).

**Mid-season blooming:** 'Clubhouse' (fragrant, pale yellow-orange, zones 4–8; about $25 for 25); 'African Queen' (4–6 feet tall, fragrant, golden, zones 4–9; about $12 for 5); and 'Pink Perfection' (4–6 feet tall, rose and wine; zones 4–6; about $12 for 5).

**Late blooming:** All are zones 4–9. 'Black Beauty' (fragrant, deep raspberry; about $13 for 5); 'Casa Blanca' (fragrant, white; about $25 for 25); and 'Le Rêve' (fragrant, pink with purple specks; about $10 for 5).

**Must-have species:** All are zone 3–9. *Lilium formosanum* (fragrant, 4–6 feet tall, white; about $11 for 5); *L. henryi* (up to 20 small tangerine flowers; about $13 for 5); and *L. martagon* (about 40 flowers on 3–6 feet of stem, may need to settle in; about $30 for 5). For more details, see Resources.




In *Lilies* ($35, Timber) expert Edward Austin McRae—a recognized authority who has developed many new hybrids—shares his insight into the cultivation of the plant. The volume is an A–Z compendium of useful information and will prove indispensable to lily aficionados.

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# RESOURCES

**Prices shown are suggested retail. Symbols in parenthesis identify the service type: (R) retail; (T) trade, through designers; (MO) mail order or Internet orders; (M) manufacturer or distributor; (C) custom by or for designer, unless otherwise noted.**

ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION.

## 30 PRETTY IN PINK

*All upholstery:* **Stitch** by David Martinez (R,T); 718-875-6763. **Wheel barrow**—The Home Depot (R); homedepot.com. **Paint**—Ralph Lauren Paint (M); 800-379-7656. **Silver plate & crystal Deco bracelet,** #3887B, $213—Kenneth Jay Lane (R); 877-953-5264. *Fabric sources:* Anna French—Sanderson (T); 212-319-7220. Carleton V (T); 212-355-4525. Cowtan & Tout (T); 212-753-4488. Decorators Walk (T); 212-415-3955. Etamine—Zimmer + Rohde (T); 212-758-5357. Gaston y Daniela—Brunschwig & Fils (T); 212-838-7878. G.P. & J. Baker—Lee Jofa (T); 800-453-3563. Groundworks—Lee Jofa (T); 800-453-3563. Joe Ruggiero Collection for Sunbrella—Silver State (T); 801-972-6770. Lee Jofa (T); 800-453-3563. Manuel Canovas—Cowtan & Tout (T); 212-753-4488. Samuel & Sons (T); 212-704-8000. Scalamandré (T); 212-980-3888. Silk Trading Co. (R,T); 212-966-5464. Smith & Brighty—Hinson & Co. (T); 212-688-5538. Sunbrella—Duralee Fabrics (T); 800-275-3872.

## 34 WIRED WORLD

*Designer:* **Kim Alexandriuk;** 310-394-8100. **Sonos Digital Music System**—sonos.com. **SA2B in-wall speakers**—Sound Advance Systems; soundadvance.com. **Scene-control lighting**—Lightolier Controls; lolcontrols.com. **Pronto universal remote**—Philips; pronto.philips.com. **Crestron universal remote home system**—crestron.com. **HomePAD refrigerator**—samsung.com.

## 36 HOW TO...DECORATE A MANTEL

*Living room: Designer:* **Sue Burgess;** 301-652-6217. **Bronze window screens**—Lou Marotta (R,T); 212-223-0306. **Ottoman** (C) by designer. **Ottoman fabric,** Monarch Mohair by Pollack & Assoc.—Donghia (T); 202-479-2724. **Sofa,** custom by designer. **Sofa fabric,** Collobrieres, by Pierre Frey—Hines & Co. (T); 202-484-8200. **Striped armchair fabric,** Olivia—Rogers & Goffigon (T); 212-888-3242. **Carpet,** sea grass—Stark Carpet (T); 212-752-9000. *Great room: Designer:* **Susan Weiss. Armchair**—Brunschwig & Fils (T); 212-838-7878. **Armchair fabric,** Feuillage #33924—Clarence House (T); 800-803-2850. **Rug** (C)—Blackstone Carpets (T); 214-748-1570. *Silhouette room: Designer:* **Susan Gutfreund. Paint,** White Smoke—Pratt & Lambert (R); 800-289-7728. **Rug**—IKEA (R,MO); 800-434-4532. **Drapery and sofa fabric,** Grand Rayure Satin—Clarence House (T); 800-803-2850.

## 44 RAISING THE ROOF

*Designer:* **Kathleen Navarra;** 415-348-8088. **Paints** thoughout: Benjamin Moore (M). benjaminmoore.com. **Hanging light fixtures,** by 2000 Degrees, through Policelli Lighting (R,T); 415-621-7745. **Low table**—Crate & Barrel (R,MO); 800-967-6696. **Cube ottomans,** custom, made by Pascual's Furniture (R,T); 415-255-7365. **Wooden armchair,** Ceylon —Dakota Jackson through Randolph & Hein (T); 415-864-3550. **Zig zag side table, Floor lamp**—Randolph & Hein, see above. **Armchair fabric,** Au Marché—Donghia (T); 212-935-3713. **Rug,** Tufenkian (M), through Alexander's Decorative Rugs (R,T); 415-626-8430. **Desk lamp,** Boka—Crate & Barrel, see above. **Bedspread,** IKEA (R,MO); ikea.com. **Sconces,** Sally—Vibia Lighting—Policelli Lighting, see above. **Washstand sinks,** custom by designer. **Mirrors**—Pottery Barn (R, MO); 888-779-5176. **Shade fabric,** Boboli in Cornflower—Donghia, see above.

## 48 COLONIAL COMFORT

*Pages 48 to 55:* Jennings & Rohn Antiques (R,T); 203-263-3775.

## 56 RAISING ARIZONA

*Pages 56 to 63: Designer:* **Eve Robinson;** 212-595-0661. *Living room:* **Console** (C) by designer. **Sofa,** Carmen Canapé—Todd Hase (T); 212-871-9075. **Fabric on sofa,** Jivala Silks in Anjali—Osborne & Little (T); 212-751-3333. **Tukuro Spider's Nest end table**—Tucker Robbins (R,T); 212-355-3383. **Candlestick** (on side table) by Ted Muehling—E.R. Butler & Co. (T); 212-925-3565. *Dining room:* **Dining table** (C) by designer, see above. **Art Deco-style Oak side chairs**—Waldo's Designs (R,T); 310-278-1803. **Fabric** (on chairs), Liaigre leather, in Gabardine—Holly Hunt (T); 212-755-6555. *Bathroom:* **Bathtub**—Get Real Surfaces (R,T); 845-452-3988. **Charlemagne mosaic floor**—Waterworks (R); 800-998-2284. *Kitchen:* **Bertoia barstools**—Knoll (R,T,M); 877-615-6655. *Bedroom:* **Lamp**—Nessen Lighting (M); 914-698-7799. **Boutique table**—Holly Hunt (T); 212-755-6555. *Family room:* **Sofas**—Holly Hunt, see above. **Fabric on three-seat sofa,** French Linen velvet, in Great Room Brown—Coraggio Textiles (T); 212-758-9885. **Fabric on two-seat sofa,** Chanvre, in Gazelle—Classic Cloth (T) 785-434-2777. **Booktable coffee table**—Ted Boerner (T); 212-675-5665. **Industrial floor lamps**—Stephen McKay (T); 212-255-2110. **Rug**—Elizabeth Eakins (R,T); 203-831-9347. **Cabinetry** (C) by designer, see above.

## 64 THE FAR EAST COAST

*Pages 64 to 71: Kitchen designer:* **Ellen Lowery;** 908-277-6149. *Architect for library addition:* **Alexander Bol;** 908-464-9100. **Wing chair fabric,** Nakai—Boussac Fadini (T); 866-268-7722. **Gracie wallpaper** (R,T); 212-924-6816. **Zuber et Cie wallpaper** (T); 212-486-9226. **Handblown glass**—Eric McLendon; 610-346-6356.

## 72 LOFTY IDEAS

*Pages 72 to 77: Designer:* **Kerry Joyce,** *Design Associate:* **Catherine Fellowes;** 323-938-4442. *Developer:* **Avi Shemesh,** CIM Group; 323-860-4900. *Loft 1:* **All carpeting in lofts**—S&J Biren Floor Covering (R,T); 310-553-0971. *Living room:* **Boxter sofas,** custom—Cisco Brothers (T); 323-778-8612. **Sofa fabric,** Otto Ivory—Cisco Brothers, see above. Coffee table, side table—Shelter Home Furnishings (R,T); 323-937-3222. **Tripod floor lamps, Eames plywood lounge chair**—Design Within Reach (R,MO); 800-944-2233. **Curtain fabricator**—Douglas Wright & Assoc.(T); 323-931-6578. **Curtain fabric**—Michael Levine Fabric (R,T); 213-622-6259. **Painting** by Katie Helin; 310-486-7966. *Bedroom:* **Cherner chair**—Blueprint Furniture (R); 323-653-2439. **Parsons Console Desk with Drawers**—Shelter, see above. **Leaning Rack**—East Meets West (R,T); 323-931-0500. **Mobile**—Modernica (R); 323-933-0383. **Stafford canopy bed**—Crate & Barrel (R, MO); 800-323-5461. **Anna side chair**—Design Within Reach, see above. **Side chair slipcover**—Posse Upholstery (T); 323-930-9699. **Leather valet stool**—Bedfellows (R); 818-985-0500. **Unlined curtain dividers**—Douglas Wright & Assoc. see above. **Curtain divider fabric**—Michael Levine Fabric, see above. **Bedside tables,** December side tables—Shelter, see above. *Bathroom:* **African stool**—Civilization (R,T); 310-202-8883. *Loft 2: Living room:* **Ivory leather swing chairs and ottoman** (discontinued)—Design Within Reach, see above. **Bryce sofa**—Shelter, see above. **Coffee table** (C) by designer. **Box floor lamps**—Blueprint, see above. **Carpet** —S&J Biren, see above. **Bookshelf; Stolmen Shelving Unit; side table, desk**—IKEA, see above. **Hanging circles**, die-cuts—Charlie Chan Printing (R,T); 323-850-5407. **Desk chairs,** T Chairs—West Elm (R, MO); 866-937-8356. *Kitchen:* **Biscuit chrome barstools; Angle dining table**—Shelter, see above. *Bedroom:* **Bed**—West Elm, see above. **Wall glass racks**—Topdeq (MO); topdeq.com. **Stool,** Taburet M Stacking Stool—Design Within Reach, see above. **Lavender chair,** Ploof chair—Kartell (R); 212-966-6665. **Bookshelf,** Lack Shelving Unit—IKEA (R); ikea.com. *Loft 3: Living room area:* **Sofa**—Case Study, see above. **Chairs**—Eames plywood lounge chair, see above. **Side and coffee table**—IKEA, see above. **Wood drafting table**—MasterGraphics (MO); masterg.com. **Large-scale photograph**—Catherine Fellowes, see above. **Photograph reassembly**—D'ziner Sign Co. (R); 877-397-6736. *Kitchen:* **Large-scale ch** (C) by designer. **Bookcase,** Paper Low Me case—Shelter, see above.

## 78 SPIRITED PALETTE

*Pages 78 to 85: Designer:* **Mary McDonald;** 8891. *Kitchen designer* (1st phase): **Carla Sn** 652-2332. **Upholstery thoughout**—The R (R,T,M); 323-731-9991. **Bed and drapery fa throughout**—Jeanne Carter (T); 310-659-0 *ing room:* **Ottoman fabric**—Brunschwig & 212-838-7878. **Drapery fabric**—Clarence H 212-752-2890. **Green sofa fabric**—Silk Tra (R,T); 323-954-9280. **Coffee table; round ga** both by Vaughan—Hinson (T); 310-659-707 *room:* **Yellow drapery fabric**—Brunschwig & above. **Stripe drapery fabric**—Silk Trading above. *Office:* **Drapery fabric**—Brunschwi see above. *Girls' room:* **Green floral fabric out**—Martha Stewart (M); marthastewart.co *room:* **Drapery fabric**—Brunschwig & Fils, s *Master bedroom:* **Fabric throughout**—Diamo & Fabric (R,T); 323-931-8148.

## 86 HEDGE FUN

*Landscape architect:* **Mario Nievera;** 561-659-

## 92 WATER'S EDGE

*Pages 92 to 99: Architect:* **Walter Chatham;** 2202. *Pool pavilion:* **Round table and end table** & Hawken (R,M); smithandhawken.com. **Chai** ard Schultz (T); richardschultz.com. *Living ro* **ter candlesticks** (on dining table)—Sue Fis (R); 888-811-7276. **Coffee table**—Michele O (C); micheleokadoner.com. **Sofa and chairs**—Taylor Designs (T); michaeltaylordesigns.co **Lounge chairs and table**—Richard Schultz, s *Bedroom:* **Side table** by chaise—Sue Fisher 888-811-7276. *Bathroom:* **Bathtub**—Philippe Duravit (M); 888-387-2848.

## 100 SINGLE-MINDED

*Pages 100 to 103: Single-malt whisky:* **Aliso decanters**—Holly Hunt (T); 212-891-2500. **B bler**—The Conran Shop (R, MO); 866-755-907 **painted wallpaper** by Studio E—Niermann W 212-319-7979. **Balmoral Hotel;** roccofortho *Robbie Burns cocktail:* **Deborah Ehrlich glas** Hunt, see above. **Bamboo skewer**—Tak (R,T); 212-350-0100. *Grilled Cheddar toast* **shot glass**—Dean & Deluca (R); 800-999-0 **lacquer tray**—Pearl River Mart (R,M); 800-8 **Isle of Mull cheddar**—Artisanal Cheese Center artisanalcheese.com. **Freemans**—212-420-001 **Cutlery**—Maya Schaper Cheese & Antiques (I 873-2100. **Linen napkin**—Takashimaya, see ab **neagles Hotel;** 866-463-8734. *Web site:* glenea *Chocolate stuffed figs:* **Glass tumbler**—Simo (R,M); 212-421-8801. **Lacquer tray**—Taka see above. **Slate place mat**—J.K. Adams 451-6118.

## 110 LILIES FOR THE LAZY

*Bulbs:* **Black Beauty**—White Flower Farm whiteflowerfarm.com. **Other varieties**—B Becky's Bulbs (MO); brentandbeckysbulbs.co

## 116 HEARTH SONG

**Tiles**—Country Floors (R,T); 212-627-8300.

### CORRECTIONS

**December:** In "The Sum of its Parts," pa the phone number for Rose Tarlow Melrose was incorrect. It should have read: 323-651 **January:** The resources for "China Modern, 30, were inadvertently omitted. They shoul read: **Vases**—Robert Kuo for McGuire Fur 800-662-4847. *Web site:* mcguirefurnitur Also omitted were the resources for "Iron W page 32. It should have read as follows: Cherry/New Room Collection; 917-807-41

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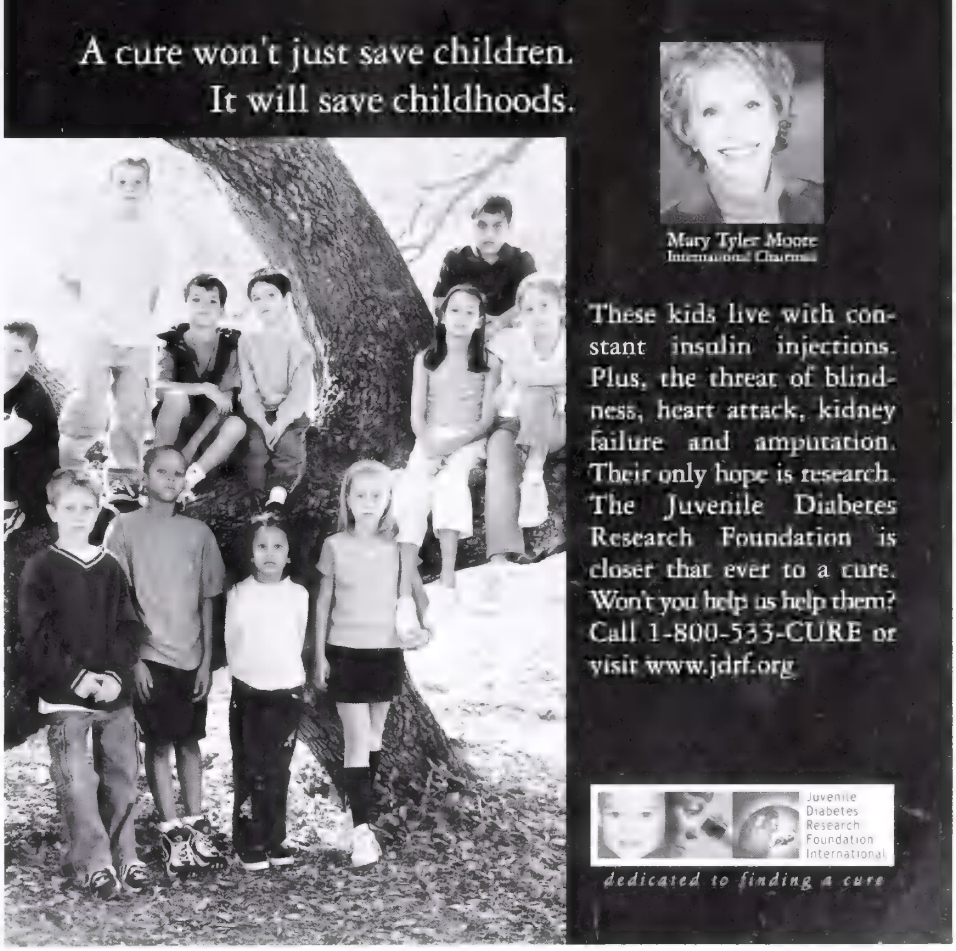
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## HEARTH SONG

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As soon as designer Ellen Lowery spotted these tiles (below) at Country Floors in Manhattan, she knew they would please her client, who loves all things Chinese (see the rest of the room on page 64). Made by Royal Makkum, a Dutch company that dates back to the 16th century, each tile is hand-molded, hand-painted, and strong enough to stand up to the heat on a fireplace surround (which will never get as hot as the kiln where they were fired; just make sure the tiles don't protrude into the firebox). Lowery added a brass trim, and suddenly a generic fireplace was personalized. "Tile is not just for bathrooms or backsplashes," she says. "Be creative about where you use it." *Christine Pittel*



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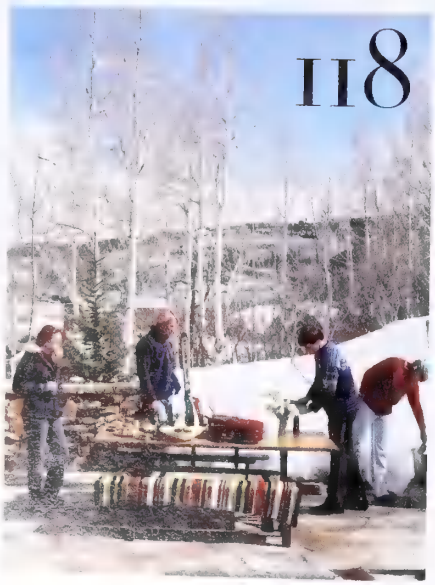













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# Entertaining, Dangerously

A few weeks ago my wife and I threw a party for the *House Beautiful* editorial staff at our house. It was the first time we had invited a large group over since we moved into this house—just north of New York City—more than two years ago. In planning the party, my first concern was where everyone would park. We have a long driveway for our own cars and could fit in a few more, but the street in front of us is very busy. And as I've told you before, my village has certain regulations (governing such things as—dare I say it on this page again—leaf blowers and the like), and I didn't want any trouble.

But it became a moot point when most of the group, being New Yorkers, took the commuter train up to our town. So I crossed worry Number One off my list and moved on to the litany of other concerns one has when throwing a party.

At one point during the evening, with a dozen or more guests standing in our rather small dining room, I looked up at the chandelier, a heavy, circular iron light, just to make sure it wasn't going to give way and crash onto the table. Even though I know it's up there securely, I had this passing thought about it that night. Two weeks later I was invited to a party at a friend's apartment and while I couldn't attend, she later told me that her entry hall chandelier came crashing down during the evening. Luckily no one was injured. I asked her what happened after the crash, and she said, "the party was even better."



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All of this reminded me of a night a few years ago when a group of us were gathered at a dinner and the table centerpiece caught on fire. One of the guests actually threw a mixed drink onto the fire in an attempt to douse it, and you can imagine what that accomplished. The flames roared. Luckily, the party's host, a very capable and talented magazine editor, somehow got the flames out before the fire department had to be summoned. And what was even more impressive was that she managed, within minutes, to bring another centerpiece out to replace it, and the party went on.

We all know that entertaining can be stressful, but it shouldn't be dangerous. Maybe in future articles we should include, as a tip, how "not to burn down the house." In fact, as we go through this year, you will notice that we have stepped up the number of entertaining stories from across the country, from a whimsical baby shower in Los Angeles to a pumpkin carving party for kids in Virginia, as well as offering ideas on how to organize and host your own parties, large or small.

Entertaining takes careful planning, but it's also extremely rewarding and very much a part of our lives. There's nothing more satisfying than having drinks or dinner with friends in the place we call home. Just make sure those candles on the centerpiece don't burn out of control. . . .

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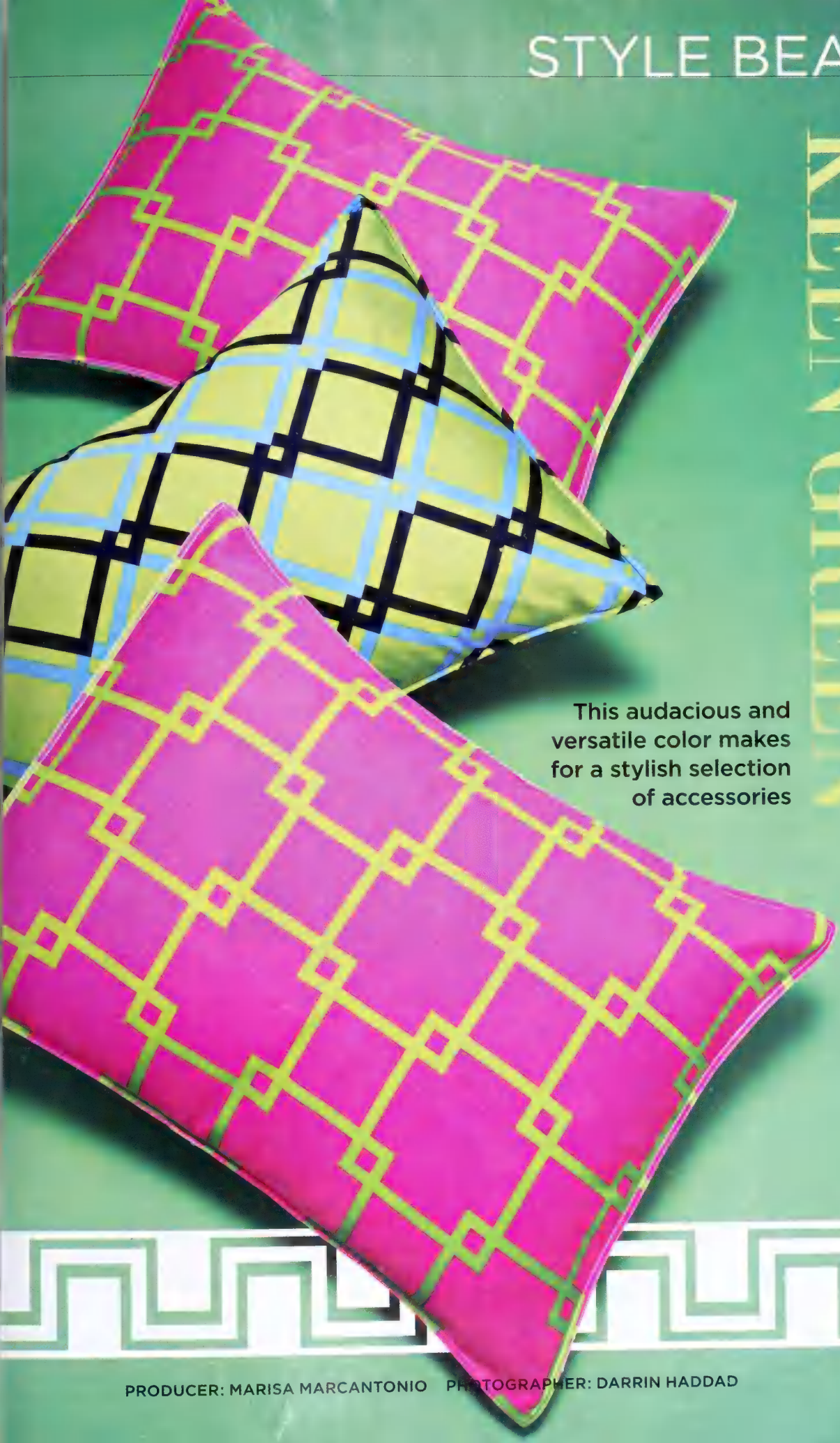



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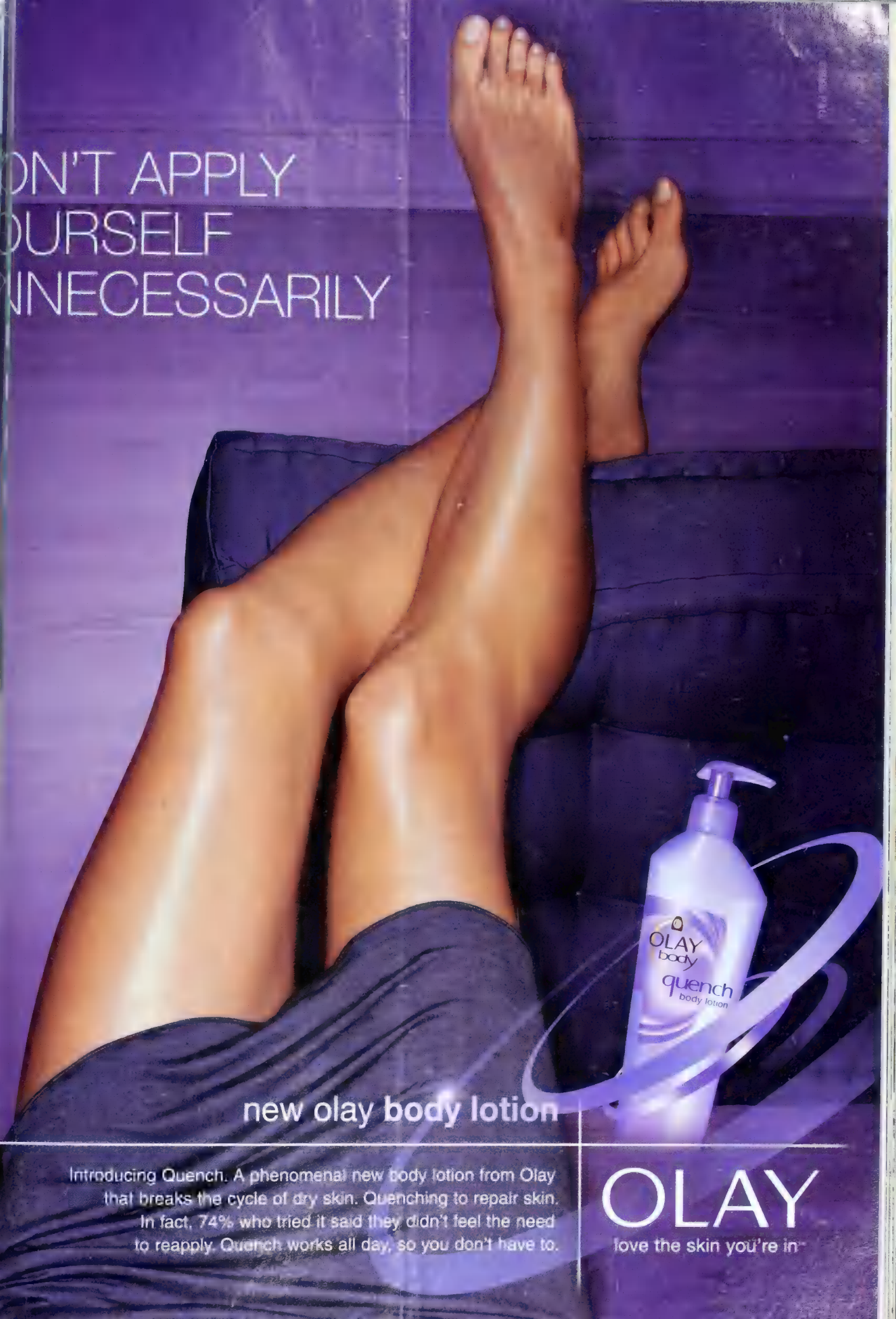
**GREAT GRIP** The Spider carafe is encased in rubber webbing that makes it easy to handle and gorgeous to behold. By Alfi, $40: www.alficarafes.com.



**GREEN ACRES** An array of inspired by the Far East cor lush and verdant landscapes Collection pillows, $160–$22 by Donna Karan through Mar Field's: www.marshallfields.



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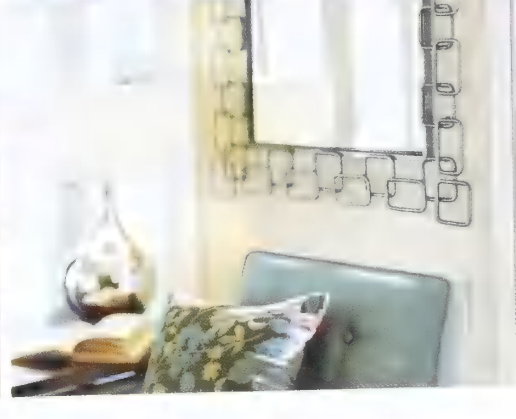
**QUICK FIX** Placing a great pillow on the sofa is the easiest way to update the living room. Palm pillow, $150; by Dermond Peterson Design through Magnolia: 813-254-3337.

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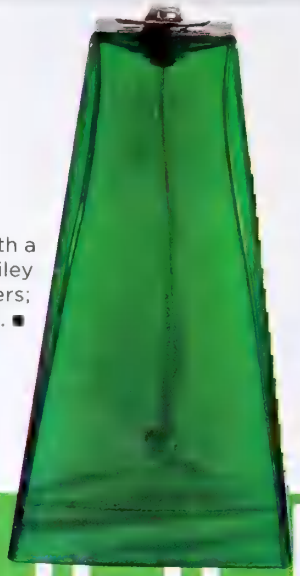


SILK SENSE Embellish your appearance in myriad ways. Green bamboo scarf, $110; by Lulu Guinness through Lulu Guinness New York: 212-367-2120.

## WITH SUCH COVETABLE GOODS, ITS EASY TO SEE WHY THE SHADE IS ASSOCIATED WITH ENVY



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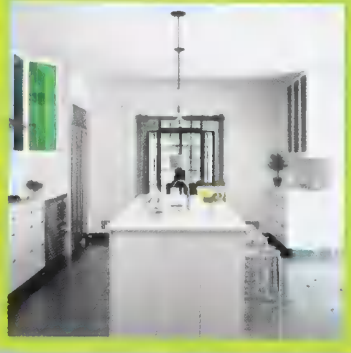
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# SWATCH WATCH




On Crate & Barrel's Saranac Ottoman with braided wicker detail and leather bindings: 1. Cotton and linen Mistral #R1383-1 with a lightly chintzed finish in Blue by [illegible] & J. Baker through Lee Jofa. 2. Fish and birds frolic on Lulu DK's cotton and linen [illegible] in Ocean through Hinson & Co. 3. Fabricut's 100% [illegible] in Royal has the look and feel of taffeta. 4. Exotic [illegible] in linen and cotton by [illegible] #3060-03 in French Blue



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On Crate & Barrel's Checkers Ottoman, in abaca and other natural fibers 1. A new look at a tribal print; Campbell #SPF-0400-8 in Yellow by Sister Parish Design, through Hinson & Co. 2. Wide cotton stripe with braid detail Anchorage in Lemon by Fabricut. 3. Coral-inspired pattern on Hinson & Co.'s Bahama Cloth #HW-0833-Y in Yellow. 4. Dotted diamonds on grosgrain-textured Bonnières #4334-25 in Jaune by Manu Canovas through Cowtan & Tout. For more details, see Resources. ●


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# DESIGNER'S TOP TEN

## Using Color

**Designers William Diamond and Anthony Baratta share their considerable expertise on how to rev up your rooms**

1 A painted ceiling will influence a room without interrupting the eye. Paint the ceiling pink to add warmth and surprise, or sky blue for a feeling of the outdoors. For a more dramatic effect, try gold or silver leaf.

2 Buy a colorful quilt, old or new. Stretch it over a frame like a painter's canvas and hang it on a wall for an instant shot of pattern and color.

3 We love to paint floors. Use French blue, dark green, Chinese red, or even black. If you're feeling adventurous, stencil a border or an overall pattern in a darker shade or complementary color.




4 Accessorize a neutral room with one strong color. For example, pick one big color—like hot orange—and find throw pillows in a geometric orange print, a stack of fabric-covered orange boxes, or orange ceramic bowls and vases.

5 Be creative with colorful paint. In an all-white modern room we might paint just one wall in a strong color. The colored wall will recede and give added dimension to the room.

6 Add colored lampshades, which can be custom-made with almost any fabric or paper in every imaginable color.

7 We love to use antique Swedish, Austrian, or German painted furniture to add an elegant touch of color. For a more playful look, we'll paint or pinstripe a piece of thrift shop furniture.

8 Rugs are one of the easiest ways to introduce color into a drab setting without overwhelming a room. A strong rug will "ground" a room and add depth and drama to a neutral

9 Reframe a painting or print with a color mat that matches one of the artwork's dominant colors.

10 Slipcover a sofa and chair in a clean, bold color canvas with a contrasting welt. Slipcovers are a less permanent investment, so you can have fun experimenting. Try bold checks or stripes in crisp clean colors, or a favorite large-scale print.

WRITERS: WILLIAM DIAMOND AND ANTHONY BARATTA




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# Bright Lights

**Ceiling fixtures made from handcrafted wallpapers cast flattering glows with modern flair**




**1.** The Mustique pattern in Magnolia (#0021/09) features a subtle two-tone motif with a pearlescent finish. **2.** The undulating graphics on the Curvy Swervy in coral (#0020/01) have a kinetic grace. **3.** The repeating aquamarine diamonds on La Gioconda in Lido (#0024/01) contrast strikingly with a maize motif. Hanging lamps were fashioned by Blanche P. Field, a firm that can craft such lighting from virtually any material, complete with fixtures and coordinating chains. Models shown were made from handblocked wallpapers from the Alpha Workshops, a nonprofit organization that trains HIV-positive students in the decorative arts.

PHOTOGRAPHER: ELLEN McDERMOTT PRODUCED BY EDWARD ROSS

# The healing purple pill has some very healing news.




## NEXIUM® heals acid related damage better than the other leading medicine.*

*Studies vs Prevacid® (lansoprazole) in patients with moderate to severe damage.[1]

g news for people suffering from acid reflux disease.

treated your symptoms and changed your diet, but t heartburn still comes back two or more days a week, be acid reflux disease. Over time, this could lead to in your esophagus, a condition called erosive esophagitis.

octor can determine if you have this damage. If you do, ut recent medical studies that prove NEXIUM heals e to severe acid related damage in the esophagus an the other leading prescription medicine. That's right, or medical studies prove prescription NEXIUM–the purple pill–heals moderate to severe acid related damage to the esophagus better. Now that's news you can feel good about.

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ad the important Product Information about NEXIUM on the reverse side and with your doctor. Ask your doctor for information about how well NEXIUM heals.

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: *American Journal of Gastroenterology*; Data on file.

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(esomeprazole magnesium)

Please read this summary carefully, and then

Only your doctor has the

# NEXIUM® (esomeprazole magnesium)

## 20-mg, 40-mg Delayed-Release Capsules

**BRIEF SUMMARY** Before prescribing NEXIUM, please see full Prescribing Information. **INDICATIONS AND USAGE** NEXIUM is indicated for the short-term treatment (4 to 8 weeks) in the healing and symptomatic resolution of diagnostically confirmed erosive esophagitis; the maintenance of symptom resolution and healing of erosive esophagitis (controlled studies do not extend beyond 6 months); and for the treatment of heartburn and other symptoms associated with GERD. **CONTRAINDICATIONS** NEXIUM is contraindicated in patients with known hypersensitivity to any component of the formulation or to substituted benzimidazoles. **PRECAUTIONS** Symptomatic response to therapy with NEXIUM does not preclude the presence of gastric malignancy. Atrophic gastritis has been noted occasionally in gastric corpus biopsies from patients treated long-term with omeprazole, of which NEXIUM is an enantiomer. **Information for Patients** NEXIUM Delayed-Release Capsules should be swallowed whole and taken at least one hour before meals. For patients who have difficulty swallowing capsules, one tablespoon of applesauce can be added to an empty bowl and the NEXIUM Delayed-Release Capsule can be opened, and the pellets carefully emptied onto the applesauce. The pellets should be mixed with the applesauce and then swallowed immediately. The applesauce used should not be hot and should be soft enough to be swallowed without chewing. The pellets should not be chewed or crushed. The pellet/applesauce mixture should not be stored for future use. Antacids may be used while taking NEXIUM. **Drug Interactions** Esomeprazole is extensively metabolized in the liver by CYP2C19 and CYP3A4. *In vitro* and *in vivo* studies have shown that esomeprazole is not likely to inhibit CYPs 1A2, 2A6, 2C9, 2D6, 2E1 and 3A4. No clinically relevant interactions with drugs metabolized by these CYP enzymes would be expected. Drug interaction studies have shown that esomeprazole does not have any clinically significant interactions with phenytoin, warfarin, quinidine, clarithromycin or amoxicillin. Post-marketing reports of changes in prothrombin measures have been received among patients on concomitant warfarin and esomeprazole therapy. Increases in INR and prothrombin time may lead to abnormal bleeding and even death. Patients treated with proton pump inhibitors and warfarin concomitantly may need to be monitored for increases in INR and prothrombin time. Esomeprazole may potentially interfere with CYP2C19, the major esomeprazole metabolizing enzyme. Coadministration of esomeprazole 30 mg and diazepam, a CYP2C19 substrate, resulted in a 45% decrease in clearance of diazepam. Increased plasma levels of diazepam were observed 12 hours after dosing and onwards. However, at that time, the plasma levels of diazepam were below the therapeutic interval, and thus this interaction is unlikely to be of clinical relevance. Esomeprazole inhibits gastric acid secretion. Therefore, esomeprazole may interfere with the absorption of drugs where gastric pH is an important determinant of bioavailability (eg, ketoconazole, iron salts and digoxin). Coadministration of oral contraceptives, diazepam, phenytoin, or quinidine did not seem to change the pharmacokinetic profile of esomeprazole. **Carcinogenesis, Mutagenesis, Impairment of Fertility** The carcinogenic potential of esomeprazole was assessed using omeprazole studies. In two 24-month oral carcinogenicity studies in rats, omeprazole at daily doses of 1.7, 3.4, 13.8, 44.0 and 140.8 mg/kg/day (about 0.7 to 57 times the human dose of 20 mg/day expressed on a body surface area basis) produced gastric ECL cell carcinoids in a dose-related manner in both male and female rats; the incidence of this effect was markedly higher in female rats, which had higher blood levels of omeprazole. Gastric carcinoids seldom occur in the untreated rat. In addition, ECL cell hyperplasia was present in all treated groups of both sexes. In one of these studies, female rats were treated with 13.8 mg omeprazole/kg/day (about 5.6 times the human dose on a body surface area basis) for 1 year, then followed for an additional year without the drug. No carcinoids were seen in these rats. An increased incidence of treatment-related ECL cell hyperplasia was observed at the end of 1 year (94% treated vs 10% controls). By the second year the difference between treated and control rats was much smaller (46% vs 26%) but still showed more hyperplasia in the treated group. Gastric adenocarcinoma was seen in one rat (2%). A similar tumor was seen in male or female rats treated for 2 years. For this strain of rat no similar tumor has been noted historically, but a finding involving only one tumor is difficult to interpret. A 78-week mouse carcinogenicity study of omeprazole did not show increased tumor occurrence, but the study was not conclusive. Esomeprazole was negative in the Ames mutation test, in the *in vivo* rat bone marrow cell chromosome aberration test, and the *in vivo* mouse micronucleus test. Esomeprazole, however, was positive in the *in vitro* human lymphocyte chromosome aberration test. Omeprazole was positive in the *in vitro* human lymphocyte chromosome aberration test, the *in vivo* mouse bone marrow cell chromosome aberration test, and the *in vivo* mouse micronucleus test. The potential effects of esomeprazole on fertility and reproductive performance were assessed using omeprazole studies. Omeprazole at oral doses up to 138 mg/kg/day in rats (about 56 times the human dose on a body surface area basis) was found to have no effect on reproductive performance of parental animals. **Pregnancy** *Teratogenic Effects. Pregnancy Category B* Teratology studies have been performed in rats at oral doses up to 280 mg/kg/day (about 57 times the human dose on a body surface area basis) and in rabbits at oral doses up to 86 mg/kg/day (about 35 times the human dose on a body surface area basis) and have revealed no evidence of impaired fertility or harm to the fetus due to esomeprazole. There are, however, no adequate and well-controlled studies in pregnant women. Because animal reproduction studies are not always predictive of human response, this drug should be used during pregnancy only if clearly needed. Teratology studies conducted with omeprazole in rats at oral doses up to 138 mg/kg/day (about 56 times the human dose on a body surface area basis) and in rabbits at doses up to 69 mg/kg/day (about 56 times the human dose on a body surface area basis) did not disclose any evidence for a teratogenic potential of omeprazole. In rabbits, omeprazole in a dose range of 6.9 to 69.1 mg/kg/day (about 5.5 to 56 times the human dose on a body surface area basis) produced dose-related increases in embryo-lethality, fetal resorptions, and pregnancy disruptions. In rats, dose-related embryo/fetal toxicity and postnatal developmental toxicity were observed in offspring resulting from parents treated with omeprazole at 13.8 to 138.0 mg/kg/day (about 5.6 to 56 times the human doses on a body surface area basis). There are no adequate and well-controlled studies in pregnant women. Sporadic reports have been received of congenital abnormalities occurring in infants born to women who have received omeprazole during pregnancy. **Nursing Mothers** The excretion of esomeprazole in milk has not been studied. However, omeprazole concentrations have been measured in breast milk of a woman following oral administration of 20 mg. Because esomeprazole is likely to be excreted in human milk, because of the potential for serious adverse reactions in nursing infants from esomeprazole, and because of the potential for tumorigenicity shown for omeprazole in rat carcinogenicity studies, a decision should be made whether to discontinue nursing or to discontinue the drug, taking into account the importance of the drug to the mother. **Pediatric Use** Safety and effectiveness in pediatric patients have not been established. **ADVERSE REACTIONS** The safety of NEXIUM was evaluated in over 10,000 patients (aged 18-84 years) in clinical trials worldwide including over 7,400 patients in the United States and over 2,600 patients in Europe and Canada. Over 2,900 patients were treated in long-term studies for up to 6-12 months. In general, NEXIUM was well tolerated in both short- and long-term clinical trials. The safety in the treatment of healing of erosive esophagitis was assessed in four randomized comparative clinical trials, which included 1,240 patients on NEXIUM 20 mg, 2,434 patients on NEXIUM 40 mg, and 3,008 patients on omeprazole 20 mg daily. The most frequently occurring adverse events (≥1%) in all three groups was headache (5.5, 5.0, and 3.8, respectively) and diarrhea (no difference among the three groups). Nausea, flatulence, abdominal pain, constipation, and dry mouth occurred at similar rates among patients taking NEXIUM or omeprazole. Additional adverse events that were reported as possibly or probably related to NEXIUM with an incidence < 1% are listed below by body system: ***Body as a Whole:*** abdomen enlarged, allergic reaction, asthenia, back pain, chest pain, chest pain substernal, facial edema, peripheral edema, hot flushes, fatigue, fever, flu-like disorder, generalized edema, leg edema, malaise, pain, rigors; ***Cardiovascular:*** flushing, hypertension, tachycardia; ***Endocrine:*** goiter; ***Gastrointestinal:*** bowel irregularity, constipation aggravated, dyspepsia, dysphagia, dysplasia GI, epigastric pain, eructation, esophageal disorder, frequent stools, gastroenteritis, GI hemorrhage, GI symptoms not otherwise specified, hiccup, melena, mouth disorder, pharynx disorder, rectal disorder, serum gastrin increased, tongue disorder, tongue edema, ulcerative stomatitis, vomiting; ***Hearing:*** earache, tinnitus; ***Hematologic:*** anemia, anemia hypochromic, cervical lymphoadenopathy, epistaxis, leukocytosis, leukopenia, thrombocytopenia; ***Hepatic:*** bilirubinemia, hepatic function abnormal, SGOT increased, SGPT increased; ***Metabolic/Nutritional:*** glycosuria, hyperuricemia, hyponatremia, increased alkaline phosphatase, thirst, vitamin B12 deficiency, weight increase, weight decrease; ***Musculoskeletal:*** arthralgia, arthritis aggravated, arthropathy, cramps, fibromyalgia syndrome, hernia, polymyalgia rheumatica; ***Nervous System/Psychiatric:*** anorexia, apathy, appetite increased, confusion, depression aggravated, dizziness, hypertonia, nervousness, hypoesthesia, impotence, insomnia, migraine, migraine aggravated, paresthesia, sleep disorder, somnolence, tremor, vertigo, visual field defect; ***Reproductive:*** dysmenorrhea, menstrual disorder, vaginitis; ***Respiratory:*** asthma aggravated, coughing, dyspnea, larynx edema, pharyngitis, rhinitis, sinusitis; ***Skin and Appendages:*** acne, angioedema, dermatitis, pruritus, pruritus ani, rash, rash erythematous, rash maculopapular, skin inflammation, sweating increased, urticaria; ***Special Senses:*** otitis media, parosmia, taste loss, taste perversion; ***Urogenital:*** abnormal urine, albuminuria, cystitis, dysuria, fungal infection, hematuria, micturition frequency, moniliasis, genital moniliasis, polyuria; ***Visual:*** conjunctivitis, vision abnormal. Endoscopic findings that were reported as adverse events include: duodenitis, esophagitis, esophageal stricture, esophageal ulceration, esophageal varices, gastric ulcer, gastritis, hernia, benign polyps or nodules, Barrett's esophagus, and mucosal discoloration. Two placebo-controlled studies were conducted in 710 patients for the treatment of symptomatic gastroesophageal reflux disease. The most common adverse events that were reported as possibly or probably related to NEXIUM were diarrhea (4.3%), headache (3.8%), and abdominal pain (3.8%). Postmarketing Reports – There have been spontaneous reports of adverse events with postmarketing use of esomeprazole. These reports have included rare cases of anaphylactic reaction and myalgia, severe dermatologic reactions, including toxic epidermal necrolysis (TEN, some fatal), Stevens-Johnson syndrome, and erythema multiforme, and pancreatitis. Very rarely, hepatitis with or without jaundice has been reported. Other adverse events not observed with NEXIUM, but occurring with omeprazole can be found in the omeprazole package insert, **ADVERSE REACTIONS** section. **OVERDOSAGE** A single oral dose of esomeprazole at 510 mg/kg (about 103 times the human dose on a body surface area basis), was lethal to rats. The major signs of acute toxicity were reduced motor activity, changes in respiratory frequency, tremor, ataxia, and intermittent clonic convulsions. There have been some reports of overdosage with esomeprazole. Reports have been received of overdosage with omeprazole in humans. Doses ranged up to 2,400 mg (120 times the usual recommended clinical dose). Manifestations were variable, but included confusion, drowsiness, blurred vision, tachycardia, nausea, diaphoresis, flushing, headache, dry mouth, and other adverse reactions similar to those seen in normal clinical experience (see omeprazole package insert-**ADVERSE REACTIONS**). No specific antidote for esomeprazole is known. Since esomeprazole is extensively protein bound, it is not expected to be removed by dialysis. In the event of overdosage, treatment should be symptomatic and supportive. As with the management of any overdose, the possibility of multiple drug ingestion should be considered. For current information on treatment of any drug overdose, a certified Regional Poison Control Center should be contacted. Telephone numbers are listed in the Physicians' Desk Reference (PDR) or local telephone book. **DOSAGE AND ADMINISTRATION** Please see full Prescribing Information for recommended adult dosages for NEXIUM. For patients who have a nasogastric tube in place, NEXIUM Delayed-Release Capsules can be opened and the intact granules emptied into a 60 mL syringe and mixed with 50 mL of water. Replace the plunger and shake the syringe vigorously for 15 seconds. Hold the syringe with the tip up and check for granules remaining in the tip. Attach the syringe to a nasogastric tube and deliver the contents of the syringe through the nasogastric tube into the stomach. After administering the granules, the nasogastric tube should be flushed with additional water. Do not administer the pellets if they have dissolved or disintegrated. The suspension must be used immediately after preparation. **Special Populations** In adults, no dosage adjustments are necessary based on age, gender, or renal insufficiency. For patients with hepatic insufficiency, no dosage adjustment is necessary in patients with mild to moderate liver impairment (Child Pugh Classes A and B); for patients with severe liver impairment (Child Pugh Class C) a dose of 20 mg of NEXIUM should not be exceeded.

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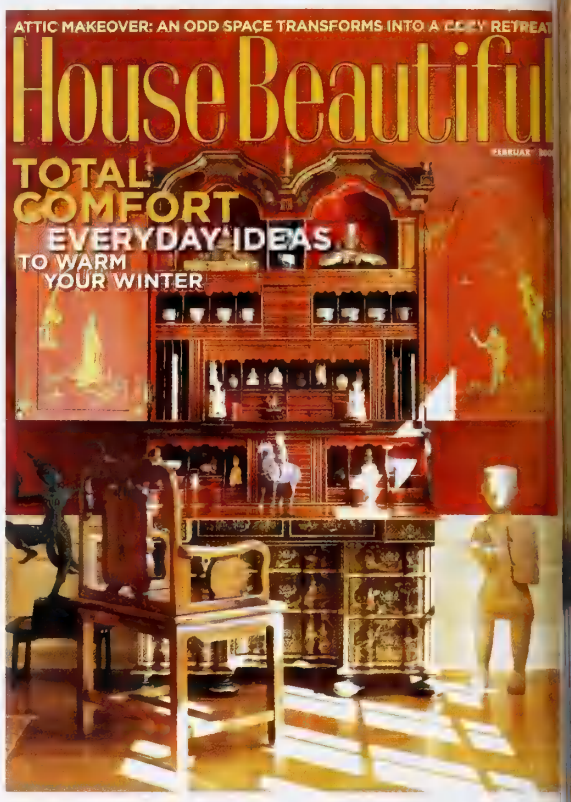
**References:**

1. Castell DO, Kahrilas PJ, Richter JE, et al. Esomeprazole (40 mg) compared with lansoprazole (30 mg) for the treatment of erosive esophagitis. *Am J Gastroenterol.* 2002;97:575-583.

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double-drum version in the
-toned Solitude pattern in
bria (#003/02) casts an
ant glow. **2.** The Mustique
almon (#0021/06) has
he verve of a leopard
t. **3.** The same pattern in
dued Peridot (#0021/04) is
bout the interplay of matte
sheen surfaces. For more
ils, see Resources. ■

# Paint by the Numbers

## A fresh crop of paint colors entertains the eye and offers the chance to pep up every room in the house

1. **COOK'S BLUE (237) BY FARROW & BALL** A deep azure, perfect for a dining room accessorized with blue-and-white china.

2. **TANGERINE ZING (132) BY BENJAMIN MOORE** A fresh citrus hue that would liven up a powder room.

3. **RACER PINK (IB07) BY RALPH LAUREN THROUGH THE HOME DEPOT** Paint a faux-wallpaper stripe in the living room. Or cover one wall in a room for maximum impact.

4. **BEE A FRIEND (DC1C-20-4), DISNEY LINE BY BEHR THROUGH THE HOME DEPOT** This bright yellow could emphasize wainscoting or moldings in a child's bedroom, or perk up a piece of furniture.

5. **WATERFALL (2050-50) BY BENJAMIN MOORE** A soft yet intense blue that would create a soothing atmosphere in a master bedroom.

6. **CODE RED (DC2B-70-5), DISNEY LINE BY BEHR THROUGH THE HOME DEPOT** Paint an entrance hall in this shiny scarlet for dramatic effect, and accessorize in black and white.

7. **CAPRI (GH77) BY RALPH LAUREN THROUGH JANOVIC** Apply this soft green to the ceiling to subtly soften a white-walled room.




**IN ICE CUBE TRAY,**

1. Pinwheel (78RR-71/148) by Glidden
2. Orange Blast (DC1B-50), Disney line by Behr through The Home Depot
3. Teresa's Green (236) by Farrow & Ball
4. Sonic Boom (DC4B-40-5), Disney line by Behr through The Home Depot
5. Marina by The Silk Trading Co.
6. Marshmallow by The Silk Trading Co.
7. Princely Blue (27-7) by Pratt & Lambert through Janovic
8. Split Pea (16-28) by Pratt & Lambert through Janovic
9. Bali Turquoise (IB28) by Ralph Lauren through The Home Depot
10. Strawberry Crush (74RR-28/432) by Glidden
11. Key West (BG28) by Behr through The Home Depot
12. Plum Muscari (30-9) by Pratt & Lambert through Janovic
13. Blue Reef (1A48-3) by Behr through The Home Depot
14. Sunshine by The Silk Trading Co.
15. Wildflower Wind (50BG-72/170) by Glidden
16. Lattice Red (IB09) by Ralph Lauren through The Home Depot
17. Fluff by The Silk Trading Co.
18. Tangerine Fusion (083) by Benjamin Moore

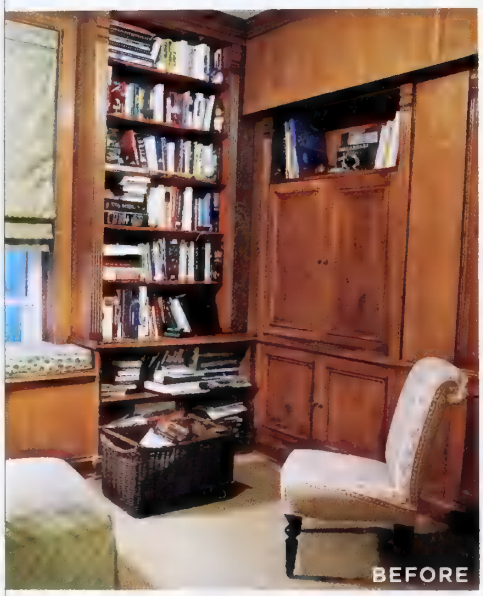
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FOR MORE DETAILS, SEE RESOURCES

# Literary Organization

**A cluttered library is transformed with simple, but ingenious, touches**


BEFORE



WRITER: ROSLYN SULCAS
PHOTOGRAPHER: BUFF STRICKLAND
PRODUCER: ELIZABETH QUINN


AFTER

EVEN THOSE LUCKY enough to have a dedicated library—like this Manhattan resident and her husband—can rapidly find themselves overwhelmed by clutter. "I collect photographs and books on fashion, photography, architecture, and art," says the wife, "and my husband, who is a food and wine writer, has hundreds of cookbooks and a wine collection."

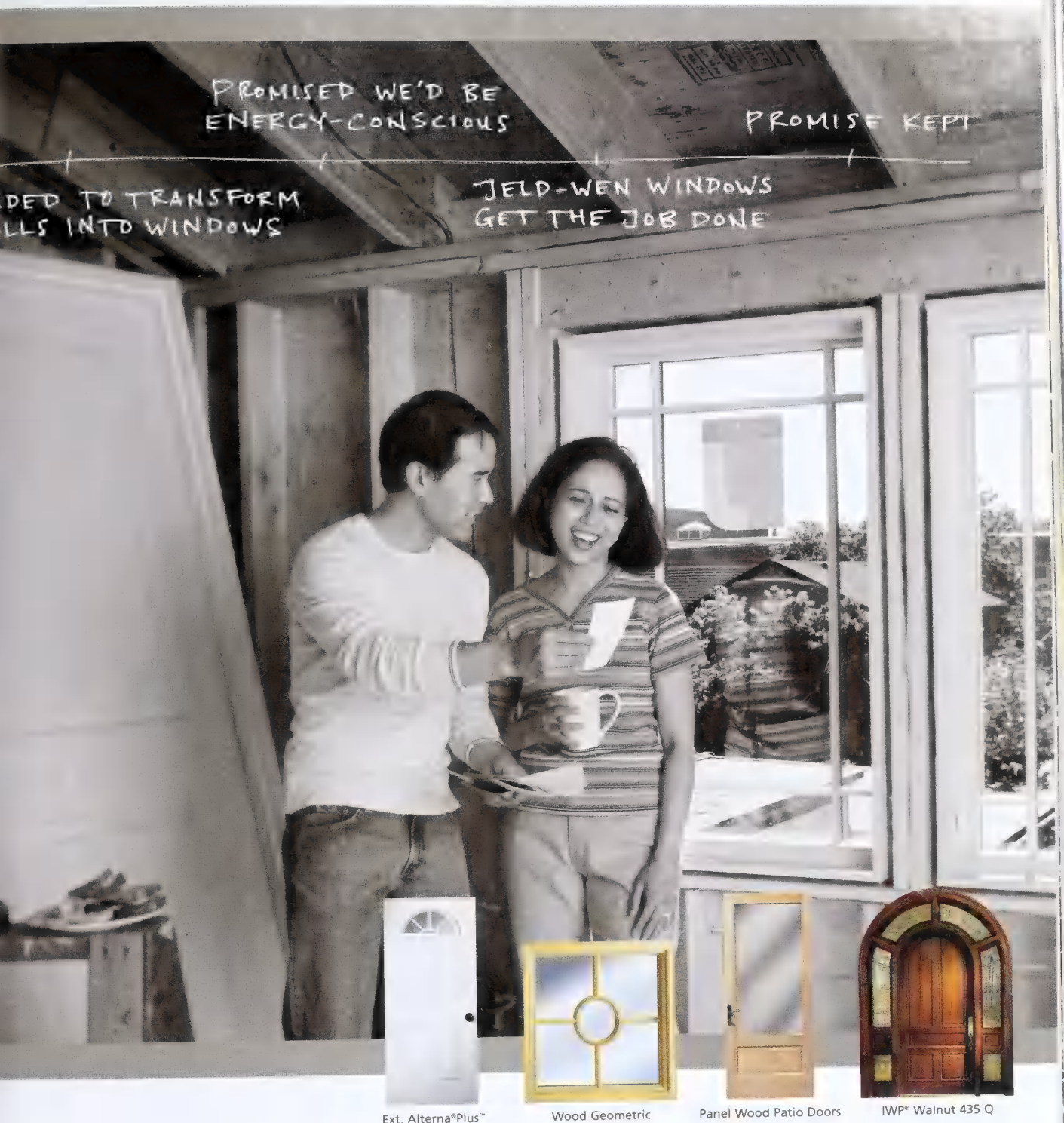
When the couple moved into the spacious apartment eight years ago, the library was the only room that they renovated. "We made a home for our books before ourselves," she says. But after they finally renovated the rest of the apartment, the library looked all wrong. "It was stodgy and d nized," she says. "It was suddenly obvious that we had to redo that, too."

Enter interior designer Susan Zises Green, well known for her warm fortable interiors. She imme took out a large television s used the space for wine rack painted both walls and book a muted sage. A draped replaced a Roman blind, a



REFLECTIONS Zises Green antiqued mirror rectangles by Fair on the ceilings to elegant "People don't think of mirror f library," she says, "but using o style glass makes all the differ and it makes a relatively small feel more spacious in a subtle

Far left: The woo shelves, sisal carp and stark Roman made for an unin interior. Above: T room is softened lightened with a H toile on the chairs Chelsea Editions doorway curtains draped shade, an painted bookshel Floor lamp by Co France. Far left: D Susan Zises Gree





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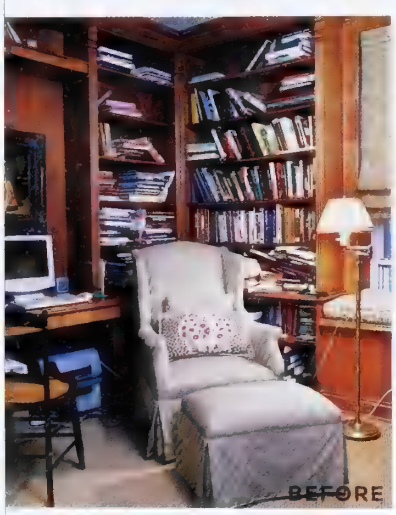
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a soft woven carpet in cream took the place of a sisal floor covering. The room was further softened by check curtains framing the doorway and toile slipcovers by Custom Design Studio on the chairs.

As a final touch, Zises Green covered the ceiling in antiqued mirror rectangles. "It opens up the room and adds a bit of sparkle in a quiet way," she says.

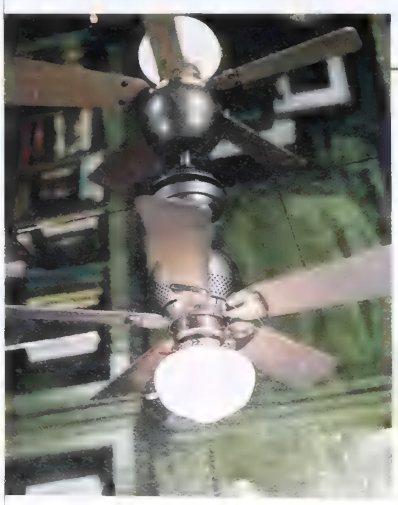
Her clients are delighted. "It still functions as an office," says the wife, "but it's also a wonderful place to have a glass of wine, read the newspaper. Even the dog gravitates to that room." ●

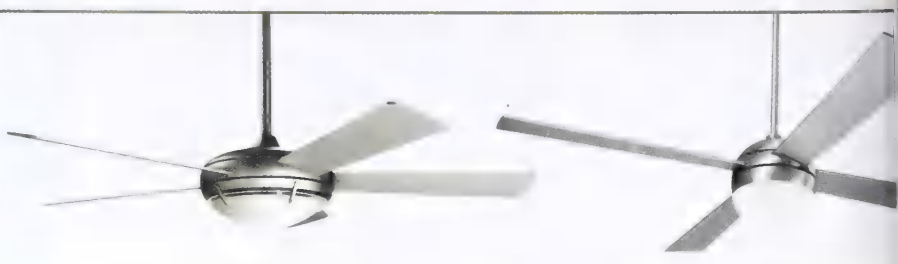
Below left: A chunky chair clutters up the room. Right: Zises Green opened up the space by relocating the reading area and placing an elegant bench in front of the desk..











SLEEK AND SILVERY For this library, Zises Green found a pewter-colored fan wit a soft metallic effect by Hunter Fan that glows gently off the mirrored ceiling. Many s stylish contemporary models are now available. Above left: Como fan from G Square Above right: Modern Fan Company's Ball model. For more details, see Resources.


I want
this spring
Coldwater Creek



page one: hooded sweater {R40464} $
seaside striped pants {H139
multi-beaded necklace {R80

page two: ruffled sweater {R23353} $
springtime skirt {R23061} $

page three: tapestry jacket {R23221} $1
blouse {R23070} $49
hollywood waist pants {H27

page four: bouclé jacket {H13419} $89
interlock T-shirt {R23050} $
5-pocket jeans {H02600} $5
striped scarf {H99944} $25





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# Bamboozled

## Our intrepid treasure hunter catches the latest furniture trend with an inexpensive flea market find

LAST FALL at the High Point furniture market in North Carolina, Edward Ross was struck by the resurgence of a material with a retro tiki bent. "Bamboo was everywhere," says Ross, "but it was also really expensive." So Ross was thrilled when he fell upon a circa 1950 bamboo bar at the Chelsea flea market in New York. "There was a lot of faux bamboo at High Point, but this bar is made from the real thing, with great rattan accents, which gives it a California cool—and it was only $45." A quick paint job and some deft accessorizing with flint glasses and railroad-etched tumblers and he was ready for the cocktail hour.



The bar's retro appeal inspired Ross to outfit it with a spread that Lucy and Desi would have loved: Mount Gay rum, requisite martini fixings, and red pistachios. Top left: the bar at the flea market; below, Ross with his new $45 acquisition.

## ILL OF THE HUNT

e bamboo furniture can be very valuable, and Ross t suggest painting authentic pieces. "Most 19th-century ill have a gorgeous patina," he says. "Watch for items ch golden yellow hue."

glas inset was an obvious clue that assured Ross the bar was 1950s; another was that the piece was secured with modern an antique would have been fitted with wooden pins and nails).

considering buying bamboo and rattan items at a flea market, sturdy, well-made objects. The bamboo should not be and any rattan binding should not be fraying.

's tight city apartment, versatility is key. The y is removable to help with serving and it also folds can be slipped into a closet whenever sion demands.

R: MARIO LÓPEZ-CORDERO
GRAPHER: BRENDAN PAUL
CER: EDWARD ROSS



"There was a lot of **faux bamboo** at High Point, but this bar is made from the **real thing**, with great rattan accents—and it was only $45"





## FRESH COAT

- When it came to painting, Ross had no problem deciding on a color: "Chinese red is always in." But he would have also considered Kelly green, pink, or basic black. "Any rich color would be great."

- To paint the bar, Ross used fine #00 steel wool, tack cloth, a drop cloth and newspaper, painter's tape, latex gloves, a dust mask graded for spray paint, and high-gloss paint.

- Rub the piece down with steel wool and use the tack cloth to remove any debris. If there is a glass inset (such as the black Plexiglas here), use painter's tape and newspaper to keep it from getting sprayed.

- Work in stages using mask and gloves to spray the item in even strokes, allowing each coat to dry before flipping it over to cover every surface. Lightly sand the dry paint before each subsequent coat so the paint adheres well. Apply at least three coats.

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WRITER: HOLLEY CAMP
PHOTOGRAPHER: H. LEE PUGH
PRODUCER: MARY-ELLEN WEINRIB

# Making Magic

**Great food, fine wine, and effusive generosity converge at an Alabama benefit for children with life-threatening conditions.**

INSIDE BIRMINGHAM'S Bottega restaurant, flutes of Laurent-Perrier champagne are being passed to an eclectic mix of West Coast winery owners and local oenophiles. Guests peruse auction handbooks and ogle rare wines before sitting down to a sumptuous meal prepared by owner and chef Frank Stitt, whose artful reverence for Southern ingredients has put this city on the culinary map.

The scene would be downright decadent were it not for a looming photograph of a young girl on horseback, her hands high in the air as she gallops along a beach. The expression on her face is at once ebullient, concentrated, and memorable—qualities the handbook might attribute to a fine burgundy. The photo also offers evidence that the evening is about much more than auctioning expensive wines.

The event is the annual fundraiser for Magic Moments, >

















Clockwise from top: Auction cofounder Tony Me places a bid. Lot 48's offer of "red wine and red meat for 10 couples" includes Oregon Pinot Noi Paddles bearing a child's profile await patrons. Imperials (6-liter bottles) of Grace Family Viney Cabernet Sauvignon were etched and hand-pai with the Magic Moments logo. The bidding begi Entrance to the Bottega restaurant.

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Clockwise from le
Chef Frank Stitt p
the final touches
his chicken *paillar*
Three jeroboams
liter bottles) of Cl
de la Roche *grand*
represent the win
Rosalind and Jacc
Seysses, the aucti
honorary chairs. F
Sybil Sylvester do
her talents by arra
locally grown dahl
and hydrangeas fo
event. Potential bi
leaf through aucti
handbooks, which
filled with quotes
as this one from D
Johnnes: "Breakin
bread and sharing
are the most symb
acts of generosity
and peace that I kn
of." Red snapper e
*papillote* arrives as
first course.





an organization that grants wishes to Alabama children with chronic life-threatening or life-altering conditions. It was founded 20 years ago by Shelley Clark, a determined mother whose child survived a liver transplant.

Since its inception, the charity has never turned down a child who met its criteria—a remarkable feat made possible in great part by tonight's auction. "We're homegrown," explains Clark, who asked neighborhood children to come up with a name for the cause. "One magic moment lasts a lifetime," was the slogan they proposed, never realizing it would ultimately reach 3,200 children.

Dinner is a mannerly affair, marked by that particular gentility characteristic of black-tie events in the South. Guests converse while being served red snapper *en papillote* and chicken [illegible] with white truffles. Once plates are traded for paddles, however, the pa[illegible]minated. The auction is altruistic theater, >




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ENTERTAINING

Clockwise from top: The British auctioneer David Reynolds orchestrates the bidding as guests grow livelier. Dessert is a Frank Stitt study in pears: tart, panna cotta, and sorbet. Earnest bidders remain mindful of the auction's cause. Party favors of Bottega olive oil, infused in-house with herbs and spices, ensure that no one will go home empty-handed. For more details, see Resources.

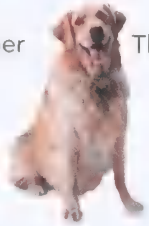
and cross-room banter seems to increase with each glass
*cru.* As cases of Bordeaux and Chardonnay go for sever
their value, auction cofounder Tony Meyer swaps smi
Rosalind and Jacques Seysses, honorary chairs and owne
French winery Domaine Dujac. From the bar, Stitt and
Pardis, who chairs the event, take in the drama as if watc
last minutes of a close football game.

When the wine auction ends, a separate event begi
auctioneer announces that Children's Hospital needs sub
funding for a hem
oncology fellow wh
pursue research tha
potentially render
Moments unnecess
many patients. He
contributions and t
dles go up. Within
his cry rings out like
ery rhyme: "And the
shall have their fellow

The evening is ov
paddles go down, bu
have been raised that
fewer children will
wish for a horseback



The sloppy flopper



The furry spotter

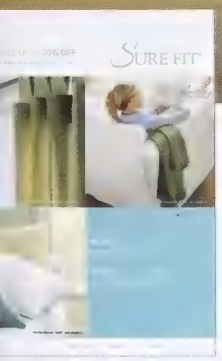


The snacking stainer

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# COLOR PLAY

Designer Frank Roop uses eye-popping hues and sensuous textures to bring a touch of the exotic to suburban Boston



Writer: Christine Pittel

Photographer: Eric Roth

Stylist: Dara Heiperduto



In the living room, a Syrian side table inlaid with mother-of-pearl stands next to a two-way chaise upholstered in chartreuse linen from Dedar. The star-shaped pattern of nailheads on the leather-wrapped coffee tables echoes the star-shaped lantern—made of silk and trimmed with suede ribbon—on the ceiling. The custom-made walnut cabinet is topped with a cornice of hand-cut azure mirrors.





WHEN A DESIGNER and his cl
click, anything is possible. The y
couple had a big contemporary hou
a suburb of Boston. "It was bland
bright and all the rooms flowed into
other," says the wife. "How do you
rate when you have basically one wall
ning through the whole place? I kn
needed help." She spotted Frank R
work in the *Boston Globe* and called
up. "I had never worked with a des
before, but he was really nice and d
to-earth and he wasn't put off by our
dren." And the children, ranging in
from two to twelve, liked talking to
because he actually listened. The husb
who was not the sort to concede every
orating decision to his wife, complete
chorus of approval.

In fact, the husband came to the
with very defined tastes—his bachelo
was an ode to black leather and chr
The wife, on the other hand, wanted
children to grow up in a warm, jo
colorful environment. "The husba
a modernist and the wife is more
bohemian," says Roop. "The chall



This page: The corner banquette is covered in Donghia's moleskin chenille and several of the pillows are made from Indian saris. The hand-tinted paper on the walls and ceiling is Caravan by Cannon/Bullock. The painting is by Bernd Haussmann. Opposite top: The easy chairs flanking the fireplace are covered in a woven silk canvas by Henry Calvin. Opposite bottom: Designer Frank Roop smoothed out the curves of the spiral staircase by filling in the risers and replacing metal balusters with warmer wood. The wall is covered in luxurious leather tiles from Edelman.

was to come up with something that captured both of their desires."

The couple was in the process of expanding the house, working with architect David Durrant who had built it in 1988 for a smaller family. Roop had been thumbing through a book on Morocco and the intense blues and greens were still reverberating in his head when he met the family. He thought, why not use that kind of deep, saturated color and combine it with streamlined furniture in bold, curvilinear shapes? "Think of it as exotic modernism," he says.

"I've had friends gasp when they turn the corner and see that living room," says the wife. It's as if color is not merely applied to the walls and the furnishings; it seems to be embodied in the room itself. The walls and the ceiling are covered in squares and rectangles of softly tinted handmade paper that give the whole room a glow. "When you walk in, you don't feel as if you're in a cold, contemporary house," says the wife. "Instead, you get this warm, enveloping feeling."

Roop bravely mixes hot and cold colors to create what seems like a riotous blur, but there is a plan to his palette. The major pieces of furniture are upholstered in cooler olives and taupes, while the hot pinks and reds are saved for the accessories. Take lampshades, for instance—usually a pale, innocuous cream that recedes into the background. Not here. Roop's lampshades are azure and indigo and orange. "I use them as pops of color to animate a room, and when they're lit up at night they're dazzling," he says.

This page, top: Two wrought-iron lamps by René Prou flank a 1940s Groves Brothers drinks table. Below: Fr Roop designed the sturdy maple chairs with periwink blue cushions for the open-air porch. Opposite: Frenc 1940s chairs surround a vintage rosewood dining tab by Louis Sognot.







Roop specializes in the kind of craftsmanship that delights the eye. Every curtain is personalized, often cut and stitched out of different bands of fabric. Much of the furniture is custom-made (borrowing a few curves from the spiraling staircase). But in this project, one detail stands out: nailheads—180,000 to be exact. "I know, because I counted," he says. "Each one was applied by hand. It's like a little bit of jewelry." Notice how the nailheads catch the light as they accentuate the swoop of the spoonback chairs and define the lines of the sofa. The big square leather-upholstered coffee tables (more kid-friendly than glass) are patterned with Moroccan stars and topped with tiles made of mother-of-pearl shells. "It's unusual, but that's a positive for these people," says Roop. The wife nods. "We were good clients. Frank is looking to clone us."





Each child worked with Roop to design his or her own room

Their rapport is one reason why the house wor well. The designer and clients were in sync, and eve felt free to express their own creativity. Each child w with Roop to design his or her own room. But whe five-year-old daughter asked for Disney princesses, balked. Instead, he steered her toward the concept Indian princess's room, with luminously striped wall a tented canopy. "It's a room that can grow along her," says the wife. "Frank has given us all a beau place to live, but nothing is so precious that it's off-l to the kids. He understood us. Now he's practically of the family." ●







ge: The master bedroom headboard,
ered in Rogers & Goffigon trapunto, wraps
two vintage nightstands. Opposite, clockwise
per left: The 12-year-old wanted to feel as if he
ing on a coral reef, with sea-blue walls and a
ard embroidered with red Ultrasuede. African
are painted on the walls of his brother's room;
is meant to suggest a safari tent. A Murano
andelier hangs in the Indian princess room,
ivid Roman shades echo the striped walls.
vered pillows add shimmer to a reading nook.

# SPANISH SPLENDOR

Guests at this 16th-century Andalusian palace delight in its color scheme, elegant antiques, and intimate courtyards, fragrant with orange blossom and jasmine



This page: The glowing terra-cotta staircase of the Casa de Carmona with its 16th-century hand-painted tiles leads to the guest quarters, past a French 18th-century cast-iron urn on the landing. Opposite: The rich tones on the decorative ceiling in the stately chess room are reflected in the gold-framed mirrors and 17th-century Baroque fireplace.

Writer: Valerie Gladstone Photographer: Tim Clinch



Writer: Valerie Gladstone Photographer: Tim Clinch

NINETY MILES from the Mediterranean in southwestern Spain, atop a ridge overlooking a vast and fertile valley, sits the ancient town of Carmona, famed for its Roman gates and burial ground, Renaissance and Baroque churches, winding cobblestone streets, and inviting tapas bars. But until 1991, when Marta Medina, an art historian trained in design, finished converting a grand but badly deteriorating 16th-century palace into a luxurious hotel, the village had no lodgings comparable to its remarkable attractions.

Now Carmona boasts what Medina describes proudly as "a cultivated and modernized Spanish palace," glamorous enough to entice visitors on its own. "I want people to experience the way aristocrats once lived in Spain," she says.



Medina, whose own family history can be traced back to the 13th century in Seville, had strong feelings about the restoration of the Casa de Carmona, which took five painstaking years to complete. "I wanted to retain as much as possible of the building's original construction," she says, "and the very special details such as the mosaic tiled stairways, doors, and intricately carved wooden ceilings. But I did have to make one structural change. These southern palaces were built to avoid the heat, and consequently were quite dark."

To bring in more light, she added windows on two of the facades, copying the original windows on the other side of the building. The entryway, reception area, and colonnaded galleries were painted in shades of terra-cotta, set off by harmonizing reds and pinks for the upholstery, draperies, and rugs in the library and chess room. "I did not invent anything," says Medina. "Instead I used colors that were common in the 17th century before people covered them with white chalk paint, supposedly to fight the plague."

To duplicate the original appearance of the main rooms, Medina hired local art students to refresh the 16th-century patterns on the ceilings of the library, chess room, and formal blue drawing room. These rooms were originally furnished with the many antiques Medina inherited from her family. Th room contains a graceful Victorian sofa and a Georgia now transformed by blue Laura Ashley prints. To m room cozier, she put in a chimney and added a 17th- Baroque fireplace surround. A sumptuous arabesque-pa wool rug, which was woven in the 1920s at the Spanish r tapestry factory in Madrid, adorns the stone floor.

Medina spared little expense in turning the palace int ury establishment that offers all the amenities of a lavish residence—the Casa de Carmona boasts wonderfully pe ized service, a pretty swimming pool, an open bar in the a chess room equipp a variety of games, ar ble bathrooms. But i attention to small ments rather than exp accoutrements that the real impact. craftsmen from Car which is known for its workers, made furni supplement the an and prestigious pai were acquired at au Among the most st is a 1919 reproductio Van Dyck self-portra hangs on a wood-pa wall in the library.

The accommodati clude 12 deluxe rooms bedroom apartment, grand suite. Most ope one of five interior yards, while their shu windows overlook ga or the small plaza in fr the hotel that belongs property. This tradi Renaissance layout is Mudejar style often s Andalusia, so named for the Moors whose culture domi the region from the 8th to 13th centuries. This dominan metrical character, distinctly Islamic, also emerges con ously in the accessory crafts; tilework, brickwork, wood ca plaster carving, and ornamental metals, examples of whic all be seen in the hotel.

These typical Andalusian courtyards offer tranquillit respite from the hot summer sun, and are among the h special glories. In each one, orange trees have been pl around a bubbling fountain. In warm weather, Andal specialties like gazpacho, meat stews, and fish with r are served alfresco in any of the courtyards. Colonn



This page: Guest rooms open onto high-arched colonnaded galleries encircling five courtyards, all planted with orange trees and aspidistra plants. Opposite: A porter, smartly attired in a long jacket modeled after 18th-century Spanish household uniforms, stands inside the hotel's imposing 400-year-old mahogany front door.








galleries, furnished with wicker chairs and bron terns, surround the main courtyard, with bright potted plants added for color.

Inside, Medina took inspiration from ancient medieval Andalusia, and Renaissance Spain, dec each of the guest rooms differently. She began by ing fabrics for the beds and chairs in London, an carefully picked complementary colors for the wall big, comfortable beds vary from canopies and slei four-posters, all made up with exquisite hand-embro linens. Many of the rooms show a bold, unexpected color. For a pale green room with a vaulted ceiling, M asked a seamstress to make a cover for the headboa deep rose that matched the poppy-patterned upholst the armchairs, and painted the bed frame a rich blue echoed in a delicate trace around the ceiling arches.

Other rooms have a lighter touch: In a blue and room with a mahogany bed, Medina used the same d blue paisley pattern that divides the two colors on the for the coverings on the antique end tables.

Only one feature is repeated in the guest qu Charmed by a collection of 19th-century Spanish depicting Spanish vistas, Medina hung them in rooms—a beguiling and apposite reminder of Spain' history of captivating foreign travelers. ●







This page, clockwise from above: The vaulted ceilings of a guest room are outlined in blue, echoed on the brightly painted bed. From their windows, guests can look out on the gardens. The quiet plaza in front of the hotel. Opposite, clockwise from upper left: The hotel displays its well-deserved five stars on the ochre facade. The library is filled with art books and adorned with 19th-century prints of North and South America. A small double room, painted violet blue, is furnished with a sturdy mahogany Regency bed. For more details, see Resources.

# WHEN BIGGER IS BETTER

In a Georgetown garden, landscape architect James van Sweden proves that bold scale works in a small space



Mounds of roses (*Rosa* 'Cliffs of Dover') were planted around the lily pool in this Washington, D.C., garden. Across the terrace, the cinnamon-colored exfoliating bark of the Natchez crape myrtles will brighten the garden in winter.

Writer: Elizabeth H. Hunter
Photographer: Roger Foley







Above: *Tradescantia* 'Concord
was massed in a corner of th
garden beneath a *Magnolia grand*
The gentle trickle of the fountain
traffic noise. Left: Simple pla
around the swimming pool on the
level of the garden contrast wi
lushness of the terrace above. Opp
Garden plan shows the asymme
siting of pool and paved terrac
more details, see Reso



SCORES OF BOOKS have been written on small gardens. (A recent search on Amazon.com turned up 771 titles on the subject.) But there's an easier path than attempting to wade through them all: You can learn everything you need to know from the pithy opinions of landscape architect James van Sweden, who has designed more than 100 townhouse gardens since he and Wolfgang Oehme began their practice in 1977.

This glorious two-level example behind a 19th-century house in the Georgetown neighborhood of Washington, D.C., offers illustrations of van Sweden's best advice. He never wastes space on a lawn unless a client wants it for children or dogs; he prefers clean, geometric shapes because curved lines can make a small space look even smaller; he designs for maximum visual impact and plants for year-round interest. "It's the only view you've got. Make it beautiful."

Van Sweden disdains the idea that contained spaces call for trees and shrubs to match. "Nothing makes a small garden look dinkier than small plants," he says. In his own Washington garden—only 17 feet wide—van Sweden planted a stand of huge *Miscanthus,* and while there are no grasses here, roses on the pool garden on the upper level are planted in masses for a similar effect, as are hydrangeas and *Tradescantia.* Trees were so large they had to be lifted by crane over the wall. "Tall trees create a transition between the scale of the four-story house and the garden," says Ching-Fang Chen, the project manager.

Van Sweden feels the same about water features as he does about plants. "The bigger the pool, the better the garden," he says. "In Japan it's not unusual for a lily pool to occupy one third of the garden. Making it big makes an impact." There is another advantage, as Sheila Brady, van Sweden's partner on the project, points out: "With the reflection of so much sky the garden feels even larger."

Setting the pool and terrace at an angle to the house and white-painted brick walls also makes a huge impact. "Turning the terrace at a 20-degree angle to the house created just the right visual tension," says van Sweden. "A garden is so predictable if everything lines up with the house or with the property lines. In a limited space, you need some pizzazz." ●




ILLUSTRATION SYLVIA HOFFLUND



L'Hindoustan hand-printed wallpaper by Zuber & Cie in the dining room. The early-19th-century console, with gray marble top, is in the Louis XVI style. Opposite, above: In 2000 an electrical fire burned the Wieners' house, originally built of wood, to the ground. Franke, Gottsegen, Cox Architects of New York rebuilt the house in stone. Below: Designer Harry Heissmann of Albert Hadley.

# RISING FROM THE ASHES



When a Connecticut house burns down, its resilient owners find their true colors



Writer: Stephen Henderson
Photographer: Don Freeman
Producer: Senga Mortimer

"THIS PLACE has been through hell," says Michael Wiener, of the weekend house that he and his wife, Zee, own in Roxbury, Connecticut. With its warm and inviting interiors, its hundred acres of exquisite landscape, and superb collection of outdoor sculpture, "heavenly" is a word that more readily springs to mind. But Wiener is referring to an awful afternoon almost five years ago, when he looked out of his living room window and saw shreds of burning paper flying by. "I ran outside," he recalls, "and saw that our roof was on fire."

Fortunately, not only did the couple escape harm, but most of the antiques on the first floor—including Zee's beloved piano, at which she's been known to offer up a tune or two—were later pulled from the water-soaked wreckage and restored. All the furniture and artworks in the upstairs bedrooms, however, were completely destroyed.

Undaunted, the Wieners decided to build again on the same footprint, this time in stone rather than wood, "and to commercial code, not residential," says Michael. "We have sprinklers, and all the electrical wiring is wrapped in metal." To replicate and, where possible, improve on the previous floor plans, Norman Cox of Franke, Gottsegen, Cox Architects in New York was engaged. Then the couple called Albert Hadley, possibly America's most celebrated designer, who had previously worked on the interiors in their original Connecticut house.



"TAKING THE LONG VIEW,"
a story about the magnificent vistas surrounding Michael and Z
Wiener's house was published in
House Beautiful's January 2005
issue, accompanied by Michael's
photographs. The very definition
of hands-on homeowners, the
Wieners designed their gardens
and landscapes themselves. Russ
Page, one of the mid-20th-centu
greatest landscape designers
and author of *The Education of a*
*Gardener,* was their chief inspirat



Left: Heissman faithfully reproduced the living room decor originally designed by Tice Alexander. Custom glazing on walls by John Weidl. Opposite: Louis XV–style bergères are upholstered in Exotic Column by Christopher Norman. Above the 19th-century French marble mantel hangs a Regency-style mirror, flanked by Chinese Chippendale giltwood sconces.









Clockwise from above left: Louis XVI dome-top bergère in entry hall is upholstered in Okani Strié by Summer Hill Ltd. Eight-panel Chinese coromandel screen is from the late 18th century. Entry hall wallpaper is George Spencer's Palm Stripe. The 18th-century walnut enfilade is French. The kitchen's custom-designed Bonnet cooking suite is from Maverick Cuisine. Opposite: The dining room has a Regency mahogany table and chairs with quatrefoil backs. Red-painted tole chandelier with Chinoiserie design is circa 1860.

Worried that Hadley might be too busy to once again take on the enormous 13,000-square-foot project, Zee was relieved to hear him say, "Face it, baby, we are going all the way together!" She sighs at the memory. "I was so grateful." Hadley created a new stone terrace out back and refenestrated the house by replacing the previous fan-tops on the Palladian windows with rectangular transoms. Four upstairs bedrooms flipped positions so that the largest suites—which had overlooked the driveway—now enjoy magnificent views of the gardens and surrounding countryside.

A little-used billiard room became what Zee calls "a male fantasy of a media room." Here Michael, who is the retired cofounder of Infinity Broadcasting (which first gave a national platform to both Howard Stern and Don Imus), indulges his passions for photography, film, and architecture







## The library, once paneled in mahogany, was reimagined in a deep, Prussian blue

Opposite: Library carpet is
rtefontaine from Patterson, Flynn &
Martin. Bridgewater sofa from De
gelis is upholstered with Albany silk
chenille by Christopher Norman. De
elis club chair is covered in Concini
n Claremont. This page, both views:
The master suite's trellis-patterned
carpeting from Patterson, Flynn &
rtin; Venetian plaster and wax walls
re custom-striped by Carol Kemery
Jonathan Allen Preece. Floral print
n curtains, as well as valance on the
r-poster canopy bed is Roses Mono
from Bennison Fabrics.



s the new house rose, literally,
its ashes, designer Harry Heiss-
n of Albert Hadley had the double
enge of faithfully reproducing
in rooms—such as a living room
Alexander had decorated previ-
—while completely reinventing
areas.

ee explains about the living room:
rything in there was pale peach
green, with celadon walls—it was
nost soothing room I'd ever been
o, we wanted it to stay exactly the
way." This Heissmann managed to
mplish, right down to re-creating
ue rugs destroyed in the fire by
g copies woven in China.

sewhere though, a subtle change
place. "Before, the house's overall
te was more neutral, and this no
er seemed fresh," he says. "I also



Opposite: Hadley believed strongly t the master bathroom should be as d as the rest of the house. Caramel-colored onyx floor, tub deck, vanity s, and double shower all customed-gned by Puccio Marble & Onyx. This page, clockwise from top left: Wax-st tree table base in guest bedroom from Far Eastern Antiques. Charles of London club chair with matching toman by De Angelis upholstered in nscolombe by Pierre Frey. The guest bedroom has custom wall covering esigned by Albert Hadley. For more details, see Resources.







think one of the reasons they wanted a bit more color was to banish bad memories of the fire."

"Harry and Albert presented color schemes that were dramatically wonderful, and so out of the box in terms of my thinking," Michael recalls. "It was the most refreshing thing we could possibly imagine." So, a guest room was glazed with bright persimmon. The library, once paneled in mahogany, was reimagined in a deep, Prussian blue. And the faux bamboo walls in the dining room were transformed into the fanciful scenes of L'Hindoustan wallpaper from Zuber & Cie, with the ceiling tiled in squares of opalescent silver. "I said, 'Is this going to look like a Chinese restaurant?'" Zee recalls. "But then the chandelier went up, and our dining room glowed with darts of light. It was absolutely breathtaking."

While these vibrant alterations have allowed the Wieners to put their losses behind them, Michael admits there's still one color he dreads seeing. "Every weekend, when we roll into the driveway, I just hope the sky above our house isn't glowing pale orange," he says. "When I don't see that, I relax." ●

# RAINBOW GLOW

## Luminous and evocative, midcentury European art glass brings a splash of color to any inter



Bold architectural fo[illegible] and a vivid assortment of rich hues are hallmarks of Scandinavian and Italian cased glass from t
1950s and '60s. This s[illegible] of both functional and decorative wares was assembled from the shelves of The E
of History, a vintage glas[illegible]hattan. "Glass of this period harmonizes beautifully with modern minim



Producer: Edward Ross  Photographer: Darrin Haddad

iors and is a great way to introduce strong and movable color into a room," remarks store owner Stephen Saunders. playing clusters of same-color groupings really pump up a space's color quotient and add greatly to its interest level. ider a well-lit wall arrangement of glass in lieu of a new paint job." For more details, see Resources. ■



# THE EYES HAVE IT

Designers William Diamond and Anthony Baratta let a color-crazy client's beautiful bright eyes set the tone for a bold interior in Connecticut

Writer: Rebecca Knapp Adams

Photographer: Tria Giovan

Producer: Doretta Sperduto



This page: Anne and Joe Niciforo's Connecticut entry hall features a hand-stenciled faux-marquetry floor designed by William Diamond and Anthony Baratta. The wing chairs, covered in Grey Watkins teal damask, were also designed by the duo. French doors open onto the living room. Opposite: Detail of the wing chair, with decorative nailheads.

WHEN ANNE NICIFORO was in her twenties, she lived in New York and worked as a nurse at what was then New York Hospital. She wore white by day and black by night: the uniforms, respectively, of nurses and New Yorkers. Much has changed for Niciforo. Today, at 45, she is raising a family just outside the city in Connecticut, and embraces in both her wardrobe and her home a palette that would make Matisse swoon.

"Anne, more than any client I've ever had, is obsessed with color," says William Diamond, half of the New York design team of Diamond Baratta Design and no coward with the color wheel himself. "She wears chartreuse, magenta, hot pink, shocking salmon. And she has intense clear blue-turquoise eyes that get even brighter around strong color. When we first presented choices, Anne always went for the most intense clarity of color."







One of a pair of bergères
fabric designed by Diamond
tta flanks the living room
. An antique giltwood mirror
e the white mantel, which
inst the salmon-colored walls.
e andirons are from Danny
iro, Ltd., in New York. Opposite
ter plaques from London's
Collection emulate Wedgwood
in the entryway. Below: A
ing room gave the designers a
o employ a print called Tribute
vier on the sofas. A bright
e velvet on the chair to the
the window grounds the room
use's overall color scheme.



# ECLECTIC EXUBERANCE

## David McCauley mixes midcentury flourishes, clean-lined furniture, and bold hues in a Los Angeles house





HIGH SCHOOL IS NOT USUALLY the place where people meet their interior designer. But that's exactly how Gary and Nada Safady found David McCauley for their brand-new house in the Brentwood area of Los Angeles.

Gary, a successful developer, had discovered by chance that McCauley—an old acquaintance from high school in Stockton, California—had hit it big in interior design as the decorator for rock star Sheryl Crow. The Safadys invited him over to chat about the 10,000-square-foot house that architect Jim Hawkins was building for them, and their rapport was immediate.

"We wanted it to be comfor and European—and at the same we wanted it to be new, not a gran house," says Nada, who, like her band, is of Lebanese descent.

What this well-traveled coup is a worldly house that draws many different eras and countri like a really eclectic look, beca think things are really rigid and b when they're just rooted in one p ular style," says McCauley. "I th gets very stagnant."

No chance of that chez S McCauley loves the swinging '60 pieces from that era can be fou

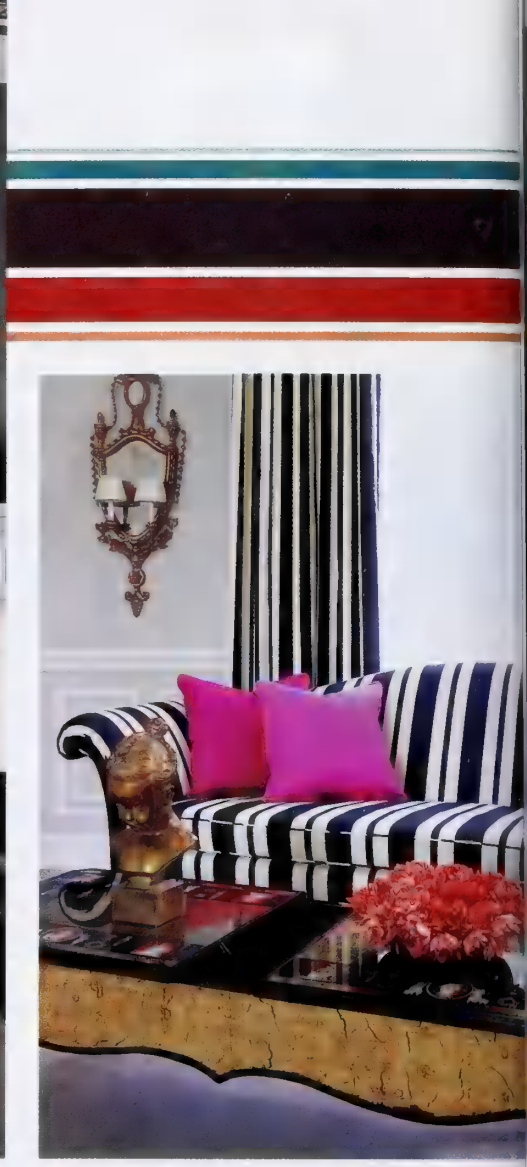


Opposite: The den's fireplace was custom-made in Italy. McCauley reupholstered two of the Safadys' wing chairs in an oatmeal tweed by Rogers & Goffigon. Left: In another view of the den, Italian lamps from the 1970s are carved in shape of horses' heads. The curtains are a wool gabardine in cardinal red. Below left: The pool house has a Moroccan theme, including McCauley's own woven-leather ottoman with Scalamandré fringe. Below: 1960s porcelain foo dogs guard the master bedroom. French armchairs from the 1930s upholstered in blue velvet look great with a zebra rug.











Above: The game room, complete with billiard table, has Ralph Lauren plaid wallpaper on the ceiling, a vintage wingback settee, and a "tassel table" by Paul Frankl. Above right: On the landing between the first and second floors a 1940s era sofa has a dramatic Scalamandré stripe, as do the curtains. The mirrored coffee table is a 1950s design. Above, far right: A 1960s lamp McCauley found in Los Angeles, complete with bust, rests in front of apple green Schumacher curtains in silk-satin. Near right: The breakfast room seats 12 around a Parsons table with a lacquered, bar-top finish. McCauley also lacquered the vintage French chairs a stark white. Far right: McCauley found the kitchen's faux-bamboo stools and the unique monkey planter in Palm Springs, a frequent source for modern pieces. The counters are all Carrera marble.



abundance in Los Angeles. So he sprinkled midcentury fun all over the house—headboards and mirrors that career with curves, an operatic crystal chandelier in the living room, and bright blue foo dogs in the master bedroom. Classic 1960s globe lights hang over the breakfast table, too.

In his own designs for sofas and armchairs, however, he opted for a squared-off look. "I tend to like clean-lined furniture pieces, which are set off against the flourishes of the objects," says McCauley.

Many elements of the house were customized—the marble fireplaces were all made in Italy and McCauley had pieces made for a few spots where vintage pieces or antiques didn't look right. For the wall behind the fireplace in the den, he ordered a six-foot-tall mirror: "In a house with high ceilings and tons of space, smaller pieces tend to get swallowed."

The Safadys like color, and they got a palette that does not adhere to the rules. Gilt wallpaper makes the living room luxe, and McCauley managed to work in most other colors—pink, yellow, bright blue, deep red, and apple green—somewhere in the house without setting them at war with one another.

The graphic combination of black and white also gets a workout from a Scalamandré stripe that covers the sofa and

"We wanted the house to be comfortable and European and at the same time new, not a grandma's house"



curtains on a large stair landing, in the plaid Ralph Lauren wallpaper on the ceiling of the game room, and in two zebra rugs (one real, one faux).

McCauley's penchant for chocolate brown was also fine by the Safadys, although they almost balked when it came to their bedroom. "You don't want it to look dark and claustrophobic," says Nada. "But I love the result. It feels warm and cozy and at the same time, cool and elegant."

The designer's core aesthetic is revealed in the contrast between the gilt swirls of the Italian 1960s headboard and the rest of the bed. "I wanted it to be clean because the actual headboard is so over-the-top fussy," says McCauley. "I like the juxtaposition of that with the clean lines of the coverlet."

In the hot pink bedroom of t Safadys' eldest daughter, Tatiana, such restraint was employed—as t red velvet headboard combined w a pink and yellow paisley coverlet in cates. She was thrilled with the resu as were her parents. Such success collaborations between designer a client could end up giving high sch reunions a good name. ●



Opposite: The Safadys' eldest daughter, Tatiana, loves her hot pink bedroom. The 1960s headboard and armchair were upholstered in a coral velvet, and the bedspread is a Schumacher paisley. Left: The brown master bedroom features an elaborate Italian headboard from the 1960s. The wool gabardine coverlet from Rogers & Goffigon has vintage trim. Below left: A spiky and whimsical midcentury sculpture enlivens the limestone-clad master bathroom. Below: A 19th-century Chinese Buddha stands in one of the downstairs bathrooms. Mirrored panels cover one wall and iridescent tiles the other. The light is a Mongolian-inspired piece from the 1950s. For more details, see Resources.






SMART TARTS
Seasonal ingredients and store-bought frozen pastry make savory and sweet winter tarts a simple endeavor



Caramelized banana rounds hide a layer of almond filling in individual tarts made with puff pastry; brown linen velvet in background from Scalamandré, terra-cotta tile from Country Floors. Opposite: Ready-made pastry combines with classic chocolate truffle filling—perfect accompanied by a tall glass of milk; serving board from West Country Antiques, linen napkin from Sferra.

Producer: Mary-Ellen Weinrib

Photographer: Ellie Miller



s and quince paste pair
puff pastry for an easy
white porcelain piece
Ann-Morris Antiques,
ground is handmade
aper from Willem
s Design Studio.
site: A savory first
e is made with dried
talian cheese, and phyllo
s; maple carving board
A.K. Adams. For more
ls, see Resources.



# Recipes

## SIMON HOPKINSON'S CHOCOLATE TART

*Recipe adapted from* Roast Chicken and Other Stories *by Simon Hopkinson ($15, Ebony Press).*

- 1 ready-made 9-inch piecrust
- 2 large eggs
- 2 egg yolks
- 5 tablespoons sugar
- ⅔ cup unsalted butter
- 7 ounces Green & Black's organic dark chocolate, broken into pieces

Prebake pastry in tart pan according to package directions. Cool and set aside.

Beat eggs, yolks, and sugar together in a bowl until thick. Set aside.

Place butter and chocolate in top half of a double boiler and melt over barely simmering water. Allow to cool a little, then stir into egg mixture. Pour into tart shell. Bake in a preheated 375°F oven for 5 minutes. Cool. Serves 8.

## BANANA TARTLETS

*Recipe adapted from* The Art of the Tart *by Tamasin Day-Lewis ($25, Random House).*

*For pastry:*

- 1 sheet Dufour's frozen puff pastry, thawed

*For frangipane:*

- ½ cup unsalted butter, softened
- ½ cup sugar
- 1 egg
- 1 egg yolk
- 1 cup ground almonds
- 2 tablespoons flour

*For tartlets:*

- 8 ripe but firm small bananas
- 1 tablespoon unsalted butter, melted
- Confectioners' sugar, sifted

Prepare pastry: Roll out dough according to package directions. Cut out eight 5-inch disks. Place on parchment-lined baking sheet. Using a sharp paring knife, score a circle on the inside of each disk to create ½-inch rims. Prick centers with a fork. Chill for 1 hour.

Prepare frangipane: In an electric mixing bowl, cream butter, sugar, egg, and yolk. Add almonds and flour and continue beating until smooth. Set aside.

Assemble tartlets: Spoon about 3 tablespoons of the frangipane into middle of each pastry disk, leaving rims clear. Place an overlapping ring of banana slices on top of frangipane. Brush with melted butter and dust lightly with confectioners' sugar. Bake in a preheated 375°F oven until bananas are caramelized and pastry is golden, about 30 minutes. Serve warm. Serves 8.

## SAVORY FIG AND CHEESE TART

*Recipe adapted from Marco Perez, executive chef of the Park Hyatt hotel, Milan, Italy.*

- 1¼ cups sugar
- 1 cup water
- 4 cardamom pods
- 1 teaspoon fresh lemon juice
- 12 whole dried Turkish figs
- ¼ cup mascarpone cheese, room temperature
- ¼ cup Gorgonzola cheese, room temperature
- 3 tablespoons honey
- 2 tablespoons ground walnuts
- 4 sheets frozen phyllo dough, thawed
- 3 tablespoons unsalted butter, melted

Combine 1 cup sugar, water, cardamom pods, and lemon juice in a saucepan over low heat until sugar dissolves. Increase heat and bring mixture to a boil. Add figs and simmer 5 minutes. Remove from heat and cool. Drain and halve figs, discarding syrup. Set aside.

Thoroughly mix cheeses and 2 tablespoons honey together in a bowl and set aside. Mix remaining ¼ cup sugar and walnuts together and set aside.

Place 1 sheet pastry on a lightly floured surface. Brush completely with butter, sprinkle with a quarter of the walnut mixture, and cover with another sheet of phyllo. Repeat process with remaining sheets. Cut pastry into six 4-by-8-inch rectangles. Place on a parchment-lined baking sheet. Thinly spread a layer of cheese mixture on each strip of pastry, leaving a ½-inch b along the long sides of the rectang

Evenly divide figs among pastry s Fold borders over. Drizzle tops remaining honey. Bake in a preh 350°F oven until golden, about 20 minutes. Serve warm. Serves 6.

## APPLE-QUINCE TART

*Recipe adapted from Sullivan Street Bakery, New York.*

- 4 large Fuji apples peeled, cored and sliced into large wedges
- ¼ cup water
- ¼ cup heavy cream
- ½ cup quince paste
- ¼ cup sugar
- ½ vanilla bean, split
- 1 sheet Dufour's frozen puff past thawed

Put apples in an 8-inch roasting In a bowl, stir together water, cre quince paste, sugar, and vanilla b Pour over apples. Bake in a preh 350°F oven until apples are soft, a 25 minutes. Remove from oven. aside until cool. Discard vanilla bea

Remove pastry from refrigerator. out on a floured surface into an 11-i round. Place on a parchment-lined b ing sheet and refrigerate 1 hour.

Spoon reserved apple filling in center of pastry, leaving a 2-inch bor Fold pastry edges to create a rim. B in a preheated 375°F oven until pa is brown, about 30 to 35 minutes. C Serves 6.

### CHEAT SHEET

- Thaw phyllo sheets in refrigerator overnight.
- Don't open package until all ingredients are ready to be used.
- Unroll sheets and place on a dry surface. Cover with plastic wrap and a damp towel when not using.
- When assembling tart, lightly brush a sheet with melted butter, starting at the edges and working toward the center. Work as quickly as possible.
- Roll up any unused sheets in plastic and then foil. Sheets will keep frozen for up to 2 months.






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**Serves 4**

- 1 whole trimmed beef tenderloin (about 6 pounds), tied
- salt and pepper
- 1 tablespoon olive oil
- 2 pounds carrots, peeled and sliced 1/3-inch thick
- 4 tablespoons unsalted butter
- 1 small onion, minced
- 2 garlic cloves, smashed
- 1 1/2 pounds medium cremini mushrooms, halved
- 1 bag (10 ounces) pearl onions, peeled
- 3 strips bacon, cut into 1/2-inch pieces
- 2/3 cup beef broth
- 1/3 cup sour cream

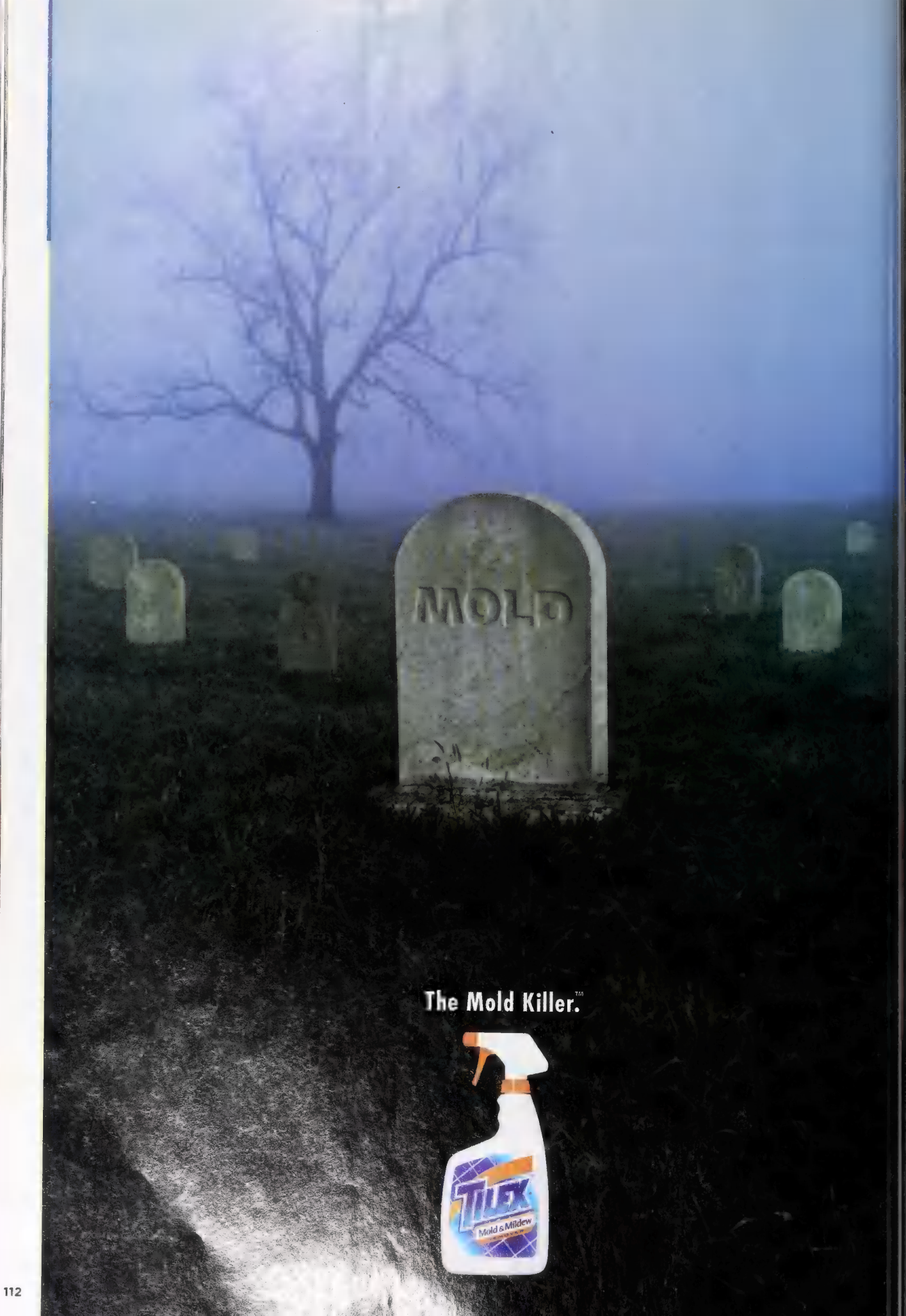
### meal 1: *Filet of Beef with Carrots & Mushrooms*

**1.** Cut off a third of the roast. Wrap in GLAD Press'n Seal™ Wrap; freeze for another time. **2.** Preheat oven to 400°F. Season remaining roast with salt and pepper. Heat oil in a roasting pan over medium heat. Sear beef, turning occasionally, 10 minutes. Roast until 115°F., 40 minutes. Remove. Add 2 tablespoons butter, minced onion, and garlic to pan. Cook over medium-high heat while stirring, 2 minutes. Add mushrooms; cook 5 minutes. Season with salt and pepper. **3.** Meanwhile, steam carrots until tender. Slice half of roast thinly; serve with half of vegetables. **4.** Cut remaining cooked beef into cubes. Wrap in GLAD Press'n Seal™ Wrap. Place remaining vegetables in GladWare® Containers. Refrigerate.

### meal 2: *Beef Bourguignon*

**1.** Combine pearl onions, 2 tablespoons butter and 1/2 cup water in a medium saucepan. Cover; cook over medium heat 15 minutes. Uncover; cook until golden, 10 minutes. Add reserved vegetables; heat until warm. **2.** Meanwhile, in a large skillet cook bacon until crisp, 2 to 3 minutes; drain. Add to vegetables along with broth. **3.** Season beef with salt and pepper. Cook in same skillet 3 minutes turning once. Transfer to plates. Stir sour cream into vegetable mixture and spoon over beef.

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# March in the Snow

**A Colorado designer hosts an alfresco luncheon on the shimmering ski slopes of the Rockies**





THERE IS NOTHING MORE breathtaking than the Rocky Mountains in the spring. Surrounded by snow-covered peaks, evergreens and aspens stand pristine against the bright blue sky. For most skiers, this is the ideal time to hit the slopes as temperatures rise and the parka can be shed. What better way to end a busy workweek than a day of skiing followed by alfresco dining in the warmth of the Colorado sun?

Eddy Doumas of Worth Interiors did just that by hosting a cozy slope-side gathering for his coworkers and friends. The late afternoon lunch was served on a friend's terrace perched above the Bachelor Gulch ski area. A Chicago native, Do mas came to the Vail Valley 18 years ago and never left. L many young people he was drawn to the Colorado mounta for the unparalleled skiing, and eventually found his vocati working in interior design. He started his own firm, Wo Interiors, six years ago with partner Lisa Kanning. They n have offices in Beaver Creek and Palm Beach, and are bu with projects nationwide.

For this picnic Doumas wanted to keep things simple. local chef was hired to prepare a hearty black bean and elk

After a morning [illegible] guests Lisa Kanning, Brian Smith, Dan Stevens, and Tamara Sales gather around the picnic table fo [illegible] and salad after storing their skis (left) in the fresh powder.

WRITER AND PRODUCER: LISA HEARST PHOTOGRAPHER: WILLIAM MEPPEM







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## WHERE TO STAY

The Vail Valley is a beauti spot to enjoy everything winter in the Rockies has offer. And even if winter s are not your style, Vail an Beaver Creek boast fun sl and restaurants in quaint mountain town settings. I prefer to just unwind from the outdoor activities, ea of the following resorts o refreshing spa facilities.

The newest addition to the slopes is the 237-roo Ritz-Carlton hotel, nestle at the base of the Bachel Gulch ski lift in Beaver Creek. For reservations, c 970-949-5111. The Park H Beaver Creek Resort & Sp is also ski-in, ski-out at th center of the Beaver Cree resort area; call 970-949- The Sonnenalp in Vail is a all-suite, Bavarian-style lo centrally located in Vail vi call 866-284-4411.

Clockwise from top left: Young Nicholas Williams arrives at the ski trail. Dan Stevens serves lunch for Tamara Sales. Nicholas enjoys a mug of hot chocolate with Brian Smith and Lisa Kanning. The afternoon wouldn't be complete without making snow angels. The table is set for a mountain picnic. For more details, s

chili served buffet style with cornbread and a springlike tomato salad. A picnic benches, and some colorful blankets were all that was needed to complete the cozy sphere, set against the backdrop of the majestic Gore Mountain range.

After lunch, guests moved to a seated area along the deck for dessert. Skiers and boarders swooshed by, as hot chocolate was sipped and a plate of freshly baked co appeared—and then quickly disappeared.

As the sun began to dip and the shadows across the snow lengthened, guests said good-byes before clicking back into their skis. Warmed by good food and conversa they were off. A perfect ending to a blissful day in the Rockies. ●


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The Peninsula Beverly Hills is tucked away in one of the most prestigious residential locati in Los Angeles, only a few minutes from the financial and shopping districts of the Cen City and Rodeo Drive. The Peninsula Beverly Hills consistently tops a multitude of "b hotels" lists—and was named #1 Hotel in Southern California by Zagat in 2004 and for consecutive years has been the only hotel in Southern California to be awarded the AAA f star and Mobil five-diamond.

**Special Suite Offers:**

House Beautiful and The Peninsula Beverly Hills will develop a special rate exclusively for readers. The offer will include a special spa promotion, House Beautiful gift and compliment free night stay at the suite. Pick up a copy of the April issue of House Beautiful for compl details on how you can stay in the new House Beautiful Designer Suite.

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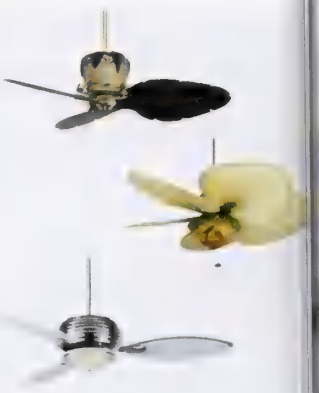
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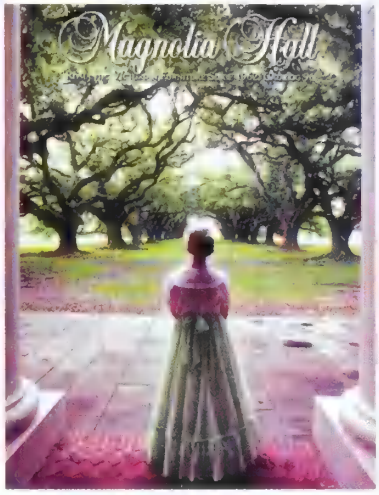


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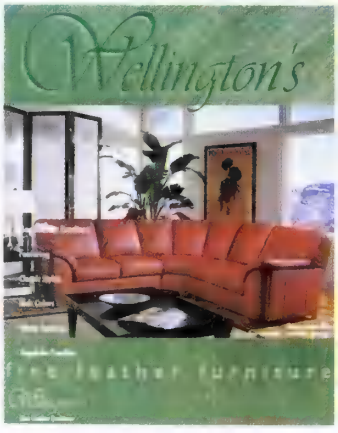


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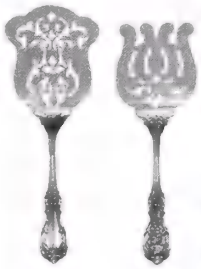
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## 38 USING COLOR

*Designers:* **Diamond Baratta Design;** 212-966-8892.

## 40 BRIGHT LIGHTS

Blanche P. Field (T); blanchefield.com. Alpha Workshops (R,T); alphaworkshops.org

## 44 PAINT BY THE NUMBERS

*Paint sources:* **Behr paint**—The Home Depot (R); homedepot.com. **Benjamin Moore** (M); 800-672-4686. **Farrow & Ball** (M); 888-511-1121. **Glidden** (M); glidden.com. **Pratt & Lambert** (M); prattandlambert.com. **Ralph Lauren Paint** (M); 800-379-7656 or at The Home Depot, see above. **The Silk Trading Co.** (M); silktrading.com.

## 46 LITERARY ORGANIZATION

*Designer:* **Susan Zises Green;** 212-824-1170. **Armchair fabric,** Offrande a L'Amour Toile in green/cream—Hinson & Co. (T); 212-688-5538. **Armchair trim,** TA #5116-23—Kravet (T); 212-421-6363. **Round table** (C) by designer. **Floor lamp**—Côté France (T); 212-684-0707. **Pillow** on armchair—Chelsea Editions (T); 212-758-0005. **Doorway curtains,** Small Check #1005/02 in green/gray—Chelsea Editions, see above. **Upholsterer** for chairs, doorway curtains and balloon shade—Custom Design Studio (R,T); 718-993-8370. **Carpeting,** Purcell—Stark Carpet (T); 212-752-9000. **Curtain fabric,** Powers Court—Scalamandré (T); 800-932-4361. **Paint,** Rosemary Sprig—Benjamin Moore (M); 800-672-4686. **Blanket; Mother-of-pearl table** (C) by designer. **Mirrored ceiling panels**—Mirror Fair (T); 212-288-5050. **Ceiling fan**—Hunter Fan Company (M); 800-988-4185. **Stool pillow**—Chelsea Editions, see above. **Ceiling fans,** Como—G Squared (M); 877-858-5333. Ball—Modern Fan Company (M); 888-588-3267.

## 56 MAKING MAGIC

*Restaurant:* **Bottega;** 205-939-1000. *Florist:* **Sybil Brooke Sylvester;** 205-322-1311.

## 62 COLOR PLAY

*Pages 62 to 69: Designer:* **Frank Roop;** 617-267-0818. *General contractor:* **TH Smith;** 978-365-3611. *Custom upholstery:* **McLaughlin Upholstering Co.;** 617-389-0761. *Window treatments:* **Designer Draperies;** 617-268-2391. *Wall-covering installation:* **Tim Gish;** 978-657-4352. *Decorative painter:* **Cheryl Battaglia;** 617-859-0675. *Custom cabinetry:* **Interior Dimensions;** 781-953-7261. *Stone fabricator* (living room fireplace): **Gerrity Stone;** 781-938-1820. *All area rugs:* **Steven King Rugs;** 617-426-3302. *Living room:* **Star ceiling fixture fabric,** Como Silk in Ice Blue, Koplavitch & Zimmer—Hines & Co. (T); 212-754-5880. **Wall panels,** Caravan III, CC 75 31 08—Cannon/Bullock (T); 360-221-2742. **Ceiling panels,** Caravan III, CC 75 32 02—Cannon/Bullock, see above. **Coffee tables** (upholstery), Metallic Dream Cow, MDC 08—Edelman (T); 800-886-8339. **Coffee tables** (tops), Abalone Tile—Urban Archaeology (R); 212-431-4646. **Sofa fabric,** Flair, Dedar—Jerry Pair & Assoc. (T); 212-546-9001. **Two-way chaise fabric,** Gardone—Dedar; see above. **Spoon chairs fabric,** Wall to Wall, Great Plains—Holly Hunt (T); 212-755-6555. **Fabric on stools,** Hocus Pocus—Donghia (T); 800-366-4442. **Small ottoman fabric** (by banquette), Along—Bergamo Fabrics (T); 212-888-3333. **Drapery panels,** Hocus Pocus—Donghia (T); 212-935-3713. *Stairway:* **Leather tiles,** Natural—Edelman, see above. *Dining room:* **Drapery panels,** Sandhurst—Travers (T); 212-888-7900. **Drapery panels** cuff, [illegible]—Bergamo (T); 212-888-3333. *Bedroom (upper left):* **Roman shade,** [illegible] Guild—Osborne & Little (T); [illegible] *(upper right):* **Roman shade,** Chittagong Stripe—[illegible] Little (T); 212-751-3333. **Bed and canopy fabric,** Sc[illegible] Marble, 910038-03—Rogers & Goffigon (T); 212-888-3242. **Bed and canopy trim,** Somerset in Ruby, 910038-09—Rogers & Goffigon; see above. **Canopy backdrop and storage bench upholstery,** Delphina in Delft/Porcelain—Rogers & Goffigon, see above. *Bedroom (lower right):* **Bed fabric,** Edzna, F 996-01—Designers Guild; see above. **Roman shades** (left to right), Maracanda, Miri and Miri, F1100-05, F 976-02, and F 976-01; **canopy** (top and flags), Maraconda, F1100-05; **canopy** (underneath flags), Miri, F 976-01; **canopy trim,** Miri, F 976-02—Osborne & Little, see above. **Canopy backdrop,** Serang, F 975-17—Designers Guild, see above. *Master bedroom:* **Drapery panels,** Faro, 8258-663—Zimmer + Rohde (T); 212-758-5357. **Drapery panels cuff and trim,** Axminster, Classic Cloth—Jerry Pair & Assoc. (T); 212-546-9001. **Bed fabric,** Trapunto—Rogers & Goffigon, see above. **Bench upholstery,** Rombo—Dedar, see above. **Sofa fabric,** 5031-07—Pollack (T); 212-421-8755.

## 70 SPANISH SPLENDOR

*Pages 70 to 75:* **Casa de Carmona;** 011-34-954-191-000; casadecarmona.com.

## 76 WHEN BIGGER IS BETTER

*Pages 76 to 79: Landscape architect:* **James van Sweden,** Oehme, van Sweden & Associates; ovsla.com.

## 80 RISEN FROM THE ASHES

*Pages 80 to 89: Designers:* **Albert Hadley, Harry Heissmann;** 212-223-8447. *Architects:* **Franke, Gottsegan, Cox Architects;** 212-334-1191. *Upholstery throughout:* De Angelis (T); 212-348-8225. *Living room:* **Rug,** needlepoint—Anita DeCarlo (T); 212-759-1145. **Wall glazing**—John Weidl; 718-863-8235. **Bergere Fabric,** Exotic Column HM009/404—Christopher Norman (T); 212-644-4100. *Entry hall:* **Bergere fabric,** Okani Strié 1696.06—Summer Hill (T); 212-935-6376. **Flooring,** French blue limestone—Paris Ceramics (T); 212-644-2782. **Table lamp**—Shanghai Tang (R,T); 212-888-0111. **Blackamoor**—Todd Alexander Romano (R,T); 212-879-7722. **Wallpaper,** Palm Stripe, George Spencer—Claremont (T); 212-486-1252. **Side chair fabric,** Lenox color 613, Creation Baumann—Pollack (T); 212-421-8755. *Kitchen:* **Cooking suite,** Bonnet—Maverick Cuisine (R,T); maverickcuisine.com. *Dining room:* **Curtains,** taffeta in sky blue—Christopher Hyland, see above. **Curtain embroidery**—Penn & Fletcher (T); 212-239-6868. **Figural candlesticks,** bronze—Carol Bruns; 718-522-2156. **Rug,** needlepoint—Anita DeCarlo, see above. **Wallpaper,** L'Hindoustan—Zuber & Cie (T); 212-486-9226. *Library:* **Carpet,** Mortefontaine in Multi 1738712—Patterson, Flynn & Martin (T); 212-688-7700. **Sofa,** Bridgewater; **Club chair**—De Angelis, see above. **Sofa fabric,** Albany chenille N167-04—Christopher Norman, see above. **Club chair fabric,** Concini in fleure rouge—Claremont, see above. *Master suite:* **Carpet**—Patterson, Flynn & Martin, see above. **Wall glazing** (C) by Carol Kemery, Jonathan Allen Preece, through designers. **Curtain and bed floral print,** Roses Mono—Bennison Fabrics (T); 212-223-0373. **Bed backdrop fabric,** Deauville Plaid—Christopher Norman, see above. *Master bath:* **Floor; tub deck; vanity tops; shower walls and bench**—Puccio Marble & Onyx (R,T); 718-387-9778. *Guest bedroom:* **Club chair and ottoman, headboard**—De Angelis, see above. **Chair fabric,** Fonscolombe 2001—Pierre Frey (T); 212-935-3713. **Headboard and dust ruffle fabric,** Citera 3004/02, Dedar—Jim Thompson (T); 212-546-9001. **Carpet**—Patterson, Flynn & Martin. **Tree table base,** bronze—Far Eastern Antiques (R,T); 212-460-5030. *Guest bedroom:* **Wall covering** (C) by Albert Hadley. **Club chair**—De Angelis, see above. **Chair fabric,** Counterpane—Carleton V (T); 212-355-4525. **Headboad and dust ruffle fabric,** Ethan Woven Texture—Brunschwig & Fils (T); 212-838-7878.

## 90 RAINBOW GLOW

*Pages 90 and 91:* The End of History (R,T); 212-647-7598.

## 92 THE EYES HAVE IT

*Pages 92 to 99: Designers:* **William Diamond, Anthony Baratta, Diamond Baratta Design;** 212-966-8892. *Entry Hall, 1st view:* **Wing chairs** (C) by designers. **Fabric,** Teal Damask #1155-03, Grey Watkins—Watkins & Fonthill (T); 212-755-6700. **Sconce**—Nancy Brous (R,T); 212-772-7515. **Hand-stenciled floor**—David Cohn; 212-741-3548. *Entry Hall, 2nd view:* **Plaques**—The Redmile Collection (R,T); 011-44-20-7351-3813. **Plaster swags and bows**—Decorators Supply Corp. (R,T); 773-847-6300. *Living room:* **Wall-covering,** Kenka 16—Malabar (T); 011-44-20 7501-4200. Window **treatment fabric,** Kenka 01—Malabar, see above. Fabric [illegible] sofas, Tribute to John Fowler—Travers (T); 212-[illegible] Gaufraged **velvet on green chair,** Velours Mohair in Mousse with gaufrage pattern Friedland—C[illegible] House (T); 800-803-2850. **Fabric on yellow plaid ch[illegible]** tany Plaid—Christopher Norman (T); 212-644-41[illegible] **quoise velvet on chair,** Velours Tergal Plain—Old[illegible] Weavers (T); 212-355-7186. **Turquoise chair fringe** 17611—Samuel & Sons (T); 212-704-8000. **Gaufra[illegible] vet on ottoman,** Velours Mohair in Mousse with g[illegible] pattern Gallieni—Clarence House, see above. **O[illegible] fringe,** #984-17611—Samuel & Sons, see above. **Abaca matting,** Santana—Beauvais (T); 212-68[illegible] **Coffee tables,** Douhe Low table and Pamielle Tea [illegible] John Boone (T); 212-758-0012. **Lampshades**—Aba[illegible] Lampshades (R,T); 212-753-5455. **Bergère chairs a[illegible] ric** (C) by designers. **Cachepots; platter**—John Ross[illegible] tiques (R,T); 212-772-2137. **Andirons**—Danny Ales[illegible] (R,T); 212-759-8210. *Sun room:* **Fabric on settee,** Ra[illegible] Rosa—Malabar, see above. **Throw pillow and chaise** Versailles Rose in Crème, Rose Cumming—Hinson[illegible] (T); 212-688-5538. **Iron chair fabric,** Sheila Combes-[illegible] erson (T); 212-319-7220. **Lace shade fabric,** Rosita [illegible] Bone—Lee Jofa (T); 212-688-0444. **Plant stands**—[illegible] shire English Garden Shop (R,T); 631-537-2661. **Ru[illegible] plaid curtain** (C) by designers. **Jar**—Oriental Dec[illegible] (R,T); 212-535-3278. *Library:* **All fabric; wing chair** [illegible] **Orkney hooded chair; needlepoint pillows; ceiling** [illegible] **per; rug** (C) designers. **Rug fabrication**—A.M. Coll[illegible] (T); 212-625-2616. **Lampshades**—Abat Jours, see [illegible] *Dining room:* **Chandelier,** #MFO-6—Nesle (R,T[illegible] 755-0515. **Chandelier lampshades**—Oriental Lamp[illegible] Co. (R,T); 212-832-8190. **Wallpaper**—Gracie (R,T[illegible] 924-6816. **Dining chair fabric**—Bazar Fabrics (R,T[illegible] 575-4744. **Sisal Abaca matting,** Santana—Beauvais [illegible] see above. **Lace shade fabric,** Chiswick Lace—Lee J[illegible] above. **Pair of green vases; punch bowl; covered jars** Rosselli Antiques, see above. **Sconce**—Nesle, see ab[illegible]

## 100 ECLECTIC EXUBERANCE

*Pages 100 to 107: Designer:* **David McCauley;** 32[illegible] 6072. *Family room:* **Sofa fabric; armchair fabric;** c[illegible] **fabric,** Bechemel—Rogers & Goffigon (T); 212-88[illegible] **Ottoman** (C) by designer. *Living room:* **Wallpaper** Romanoff—Donghia (T); 310-657-6060. **Red settee** Lulu DK—Thomas Lavin (T); 310-278-2456. **Crede** Lawson-Fenning (R,T); 323-934-0048. **Amphorae** ette by Henri Cartier—Pegaso (R,T); 310-659-8159 **net**—KWID (M); 323-951-7454. **Asian head**—Drag[illegible] Decorative Arts (R,T); 310-855-9091. *Dining room:* [illegible] Monte—Schumacher (T); 212-213-7900. **Curtain** [illegible] Clarence House (T); 310-652-0200. *Billiard room:* **Set** by designer. **Settee fabric**—Keith McCoy & Assoc. (T[illegible] 657-7150. **Occasional chair; torchère**—Pegaso, see [illegible] **Coffee table,** Paul Frankl; **mirror**—Downtown, see [illegible] *Kitchen:* **Dining chair fabric**—Cowtan & Tout (T); 31[illegible] 1423. **Bust; monkey vase**—Rubbish (R,T); 323-661[illegible] **Curtain fabric**—Rogers & Goffigon, see above. *Mast[illegible] room:* **Chaise lounge fabric**—Lee Jofa (T); 310-65[illegible] **Screen**—Osbourne & Little (T); 310-659-7667. **Sett[illegible] ric**—Pierre Frey (T); 212-213-3099. **Armchair fabric**[illegible] uel Canovas (T); 212-647-6900. **Coverlet,** Bechemel-[illegible] ers & Goffigon, see above. *Powder room:* **Light fi[illegible]** Peter Vanstone (R,T); 213-413-5964.

## 108 SMART TARTS

*Pages 108 to 111: Chocolate tart:* **Wooden board**—[illegible] Country Antiques (R,T); 203-263-5741. **B[illegible] linen napkin**—Sferra Bros. (M); 800-336-1891. *[illegible] Tart:* **Brown velvet,** Volterra in brown #36191-16—[illegible] mandré (T); 212-980-3888. **Terra-cotta tile**—Country[illegible] (R,T); 212-627-8300. *Savory Fig Tart:* **Carving board**—[illegible] Adams (R,T); 800-451-6118. Park Hyatt Milan; 011-[illegible] 8821-234. *Apple-quince tart:* **Scale tray**—Ann-Mor[illegible] tiques (T); 212-755-3308. *Background:* **Willem van E[illegible] paper**—Niermann Weeks (T); 212-319-7979. *[illegible] ery:* **Sullivan Street Bakery** (R,T); 212-265-5[illegible]

## 118 MARCH IN THE SNOW

*Caterer:* **Vista Restaurant;** 970-949-3366. ■

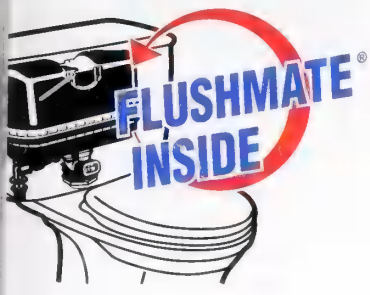
### CORRECTION

**February:** In Style Beat, p. 21, the following fabrics [illegible] inadvertently omitted . Bottom fabric, Croc #5SM[illegible] in color brown; back fabric, Ranger #5SMRO2 in [illegible] saddle. Both are by Stark Wallcovering: 212-752-9[illegible]

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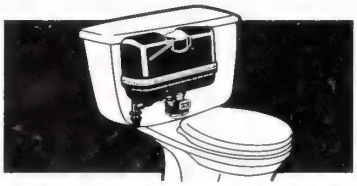
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## BRAID BRIGADE

### HOW TO SOFTEN UP A HARD EDGE

When that inventive duo, William Diamond and Anthony Baratta, set out to upholster a chair, you can bet it will be memorable. Of course, no ordinary stripe would suffice, so they created their own out of six luscious silk taffetas. "I don't know if our upholsterer would ever do it again," sighs Diamond. "Let's just say it was a labor of love." The fabric is attached to the wood frame with upholstery tacks, which need to be covered. "You have basically two choices, nailheads or trim," the designer explains. "We had a traditional French gimp custom made in our salmon color by Rogers Textiles and Trims in Chicago, with matching cord for the seat." The gimp accentuates the beautiful curve of the arm and traces the outline of the French-inspired bergère in vivid Technicolor. Diamond adds proudly, "I have to say that everybody who walks in and sees this chair knows it's unique."

*Christine Pittel*

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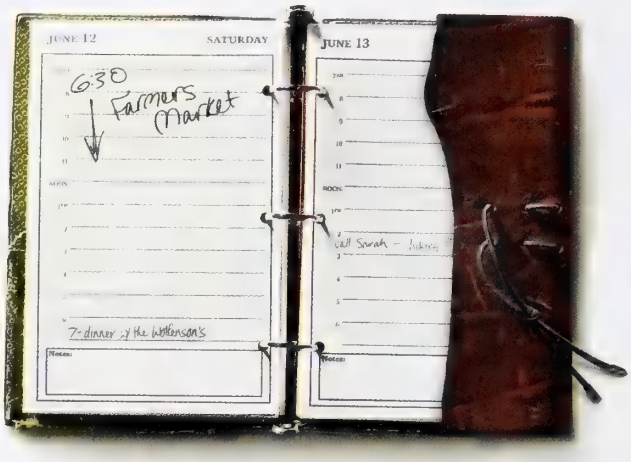


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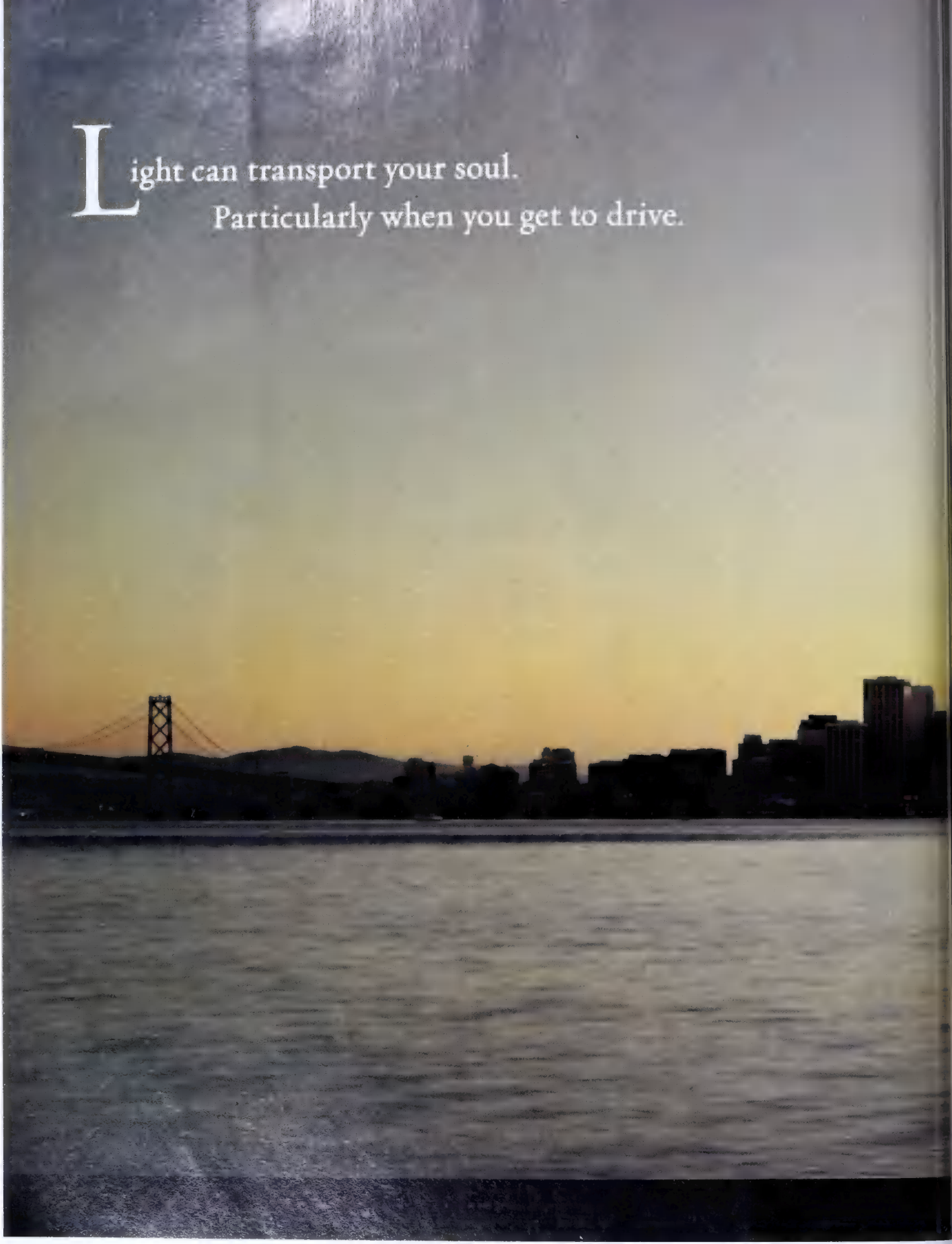

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sparagus-themed artifacts.
Y PATRICK DUNNE

**04 Perfect Proportions**
History plays a pivotal role in the
estoration of a California classic.
Y STEPHEN HENDERSON

**12 Color Field**
field of wildly vivid irises makes
n abbey garden in southwestern
rance come alive.
Y VIVIAN RUSSELL

**16 Dutch Treat**
An Atlanta decorator commissions
retreat in the Dutch Colonial
tyle for her dream beach house.
Y LYNN NESMITH

**26 Cooks' Corner**
A chef and a food stylist outfit
heir new loft kitchen.
Y MARIO LÓPEZ-CORDERO


## FEATURES

## APRIL

**ON THE COVER**
A renovated kitchen in New Jersey features Jamaica bar stools and George Nelson's hanging saucer pendant lamp.
PHOTOGRAPH BY ERIC PIASECKI

**This Page:** One of a pair of freestanding cabinets provides much-needed storage space in the kitchen of a house in the Florida Panhandle.

# House Beautiful

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Stock an indulgent and sensual kitchen.

**38 Swatch Watch**
Colorful dish towels make unique kitchen stool slipcovers.

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Pro Gary Paul will help you bring your kitchen up to speed.

**50 Makeover**
Designer Stephen St. Onge uses clean lines to recast his kitchen.
By Roslyn Sulcas

**54 How To...**
**Style a Kitchen**
Find an aesthetic that suits you.
By Liz George






**58 Problem Solvers**
*HB* recruits Pier 1 Imports to help a Texas couple decorate a troublesome great room.
By Mario López-Cordero

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The premier run of a Charleston antiques show is a great success.
By George Read

**66 Weekend Shopper**
*HB*'s Edward Ross creates modern botanical prints from a trove of secondhand frames.
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A trunk filled with old letters holds a special gift for a single mother in Maine.
By Perdita Bu






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Celerie Kemble's way with fash finds flight in a new furniture l

**132 Garden Goddess**
Big perennials are easy to grow and make distinctive borders.
By Katherine Whiteside


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By Mark Mayfield

**140 Resources**

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A wide search gleans an afford cabinet knob with a crafty edge






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### Ideal Reflections

Mark Mayfield's editor's letter in the February issue included a wonderful description of what a home can be. Like many of us, he is passionate about his home and the pleasure and comfort it can bestow. I also believe a home shouldn't be a perfect set piece, but rather reflect the lives of those who live in it. The well decorated home ought to reveal what's important to the owners in a tasteful, orderly, and unique way—it's the kind of home I look for and can always find in the pages of *House Beautiful.*

*Pam Oman,*
*Barron, Wisconsin*

### Mantel Matters

As usual, the magazine is full of wonderful articles and ideas. I especially enjoyed the February article on decorating the fireplace mantel ["How To . . . Decorate a Mantel"]. The many themes and ideas it touched upon were vehicles for inspiration.

*Wendy Rooth*
*via e-mail*

### Wild Things

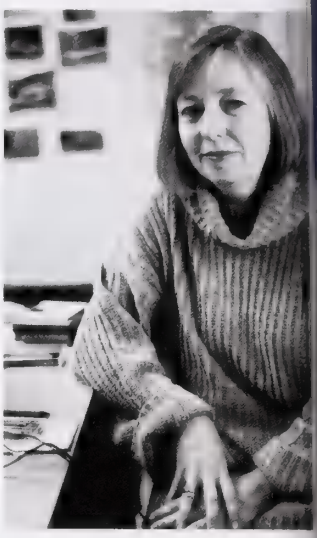
I've just finished reading the January issue and wanted to let you know how much I loved Robin Bell's apartment ["Urban Safari"]. It's outstanding and is it ever my style! Years ago, I used to go to El Morocco, the famed New York nightclub that had an African-inspired decor, and later this year I will go on safari—I can certainly relate to that apartment.

*Joan Sands*
*Bluffton, South Carolina*

*Please send your correspondence to hbmail@hearst.com or to Letters,* House Beautiful, *1700 Broadway, 29th floor, New York, NY [illegible]. Be sure to include a daytime telepho[illegible]. Letters may be edited for clarity and [illegible]*

**Perdita Buchan ▸**

This month marks Buchan's fourth contribution to our "Thoughts of Home" column ("Secrets of the Summer," p. 70). The well-traveled, British-born writer is the author of two novels and her short stories have appeared in *The New Yorker, Ladies' Home Journal,* and other publications. An avid gardener, Buchan lives in a 100-year-old shingled cottage on the New Jersey shore, where she is involved in efforts to protect the Pine Barrens wilderness area from encroaching development.





**◂ Brendan Paul**

"It was enlightening to comb[illegible] kets with Edward Ross," reco[illegible] tographer Paul, who docume[illegible] bargain hunting excursions fo[illegible] end Shopper" (p. 66). "I was a[illegible] by the future he sees in obje[illegible] would ordinarily just pass r[illegible] The Iowa native began his [illegible] fashion photography and now[illegible] izes in interiors. His work has [illegible] in such publications as *Depar[illegible] O, the Oprah Magazine.* In h[illegible] time the Brooklynite constru[illegible] ernist lamps from carved woo[illegible]

**Vivian Russell ▸**

The author and photographer of a series on artist Claude Monet's landscapes and a regular garden contributor to *The Daily Telegraph* in Britain, Russell draws from a deep familiarity with European horticulture to write about an iris garden at St. Michel de Cuxa in France ("Color Field," p. 112). An expatriate American living in England, she champions the much-maligned garden gnome in a forthcoming book on the subject. At present, Russell is at work on a comprehensive survey of Scottish gardens.



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# Ice Age

Here in the Northeast, spring doesn't arrive as early as many of us would like. In fact, it doesn't arrive like clockwork anywhere in this country. I can recall Easter mornings in Birmingham, Alabama, where I grew up, that were bone-chilling cold. I have no idea what kind of weather the spring season will bring this year—and having already proven on this page that I'm no forecaster, I'm not going to make a prediction.

What I do know, as I write this on an afternoon when the temperature is well below freezing in New York, is that the winter's hold has not been entirely unwelcome at our house. I bought my 10-year-old daughter Madison a portable ice skating rink for Christmas, figuring that our winters are so brutally cold that she could skate for months. But the winter in New York began quite mildly this season, and it wasn't until the second week of January that the weather was cold enough to sustain an outdoor rink.

So once I saw a seven-day forecast that predicted temperatures would not go above freezing for a while, I set out to put the rink up. It came with video instructions. Let me be the first to tell you that once you buy something with video instructions, you can safely assume that you are going to be spending days assembling it.

We have a large, secluded backyard, and I thought this would be the perfect spot. The rink, when installed, measures about 30 feet long by about 22 feet wide. Large, but not overwhelming. The video showed how to level it in case the yard is sloped. Well, I did everything I could to level the thing, but apparently my yard sloped too much, and after a day of setting it up and turning the water on, the thing was a bust. The water pooled at one end, and it was obvious it would soon overflow if I didn't move the rink. And I only had an h so to make up my mind. The weather was cold and the was beginning to freeze.

It was only *after* I tried this that I happened to read a the printed instructions that said "If your yard is sloped than 10 inches from one end to the other, you might co giving the rink to a friend with a flat yard." Unbelievab

My only other option, aside from plunking the rink down in my neighbor's very flat backyard, was to it to the front of our house. Fortunately, the front yard be seen from the street, so at least I didn't have to about complaints from the village. And the rink isn't of an eyesore, considering it is flat and colorless exce blue plastic liners that keep the water in until it freeze *Beverly Hillbillies* cement pond kind of thing. Excep the mailman, everyone enters our house from the where the driveway winds around—so we rarely us front entrance anyway.

It took another day to set up the rink, but ultimat worked. Our front yard is flat. I left room for the mailm walk around the thing (and to avoid a lawsuit should he f the ice). I filled the rink with water on a day when the ou temperature hit 4 degrees. I can tell you, don't ever try t water from a hose in Arctic cold. It's just not a good idea I managed, mainly because I ran the water from a hose nected inside the basement and not from an outside fau filled the thing to a height of three or four inches, and i so cold outside that the entire rink was frozen in a day. M son, being the only kid around with her own ice skating was quite popular with her friends this winter.

The manufacturers say that it will not kill the grass bec the rink's lining allows the sun's rays to pass throug sounds bogus to me, and it's only now, as the spring begins, that I will find out just how much damage my yar suffered. I suppose I'll be out planting grass in a few w Nothing wrong with that.

Have a great (and warm) spring,



Mark Mayfield



PORTRAIT TIMOTHY GREENFIELD-SANDERS



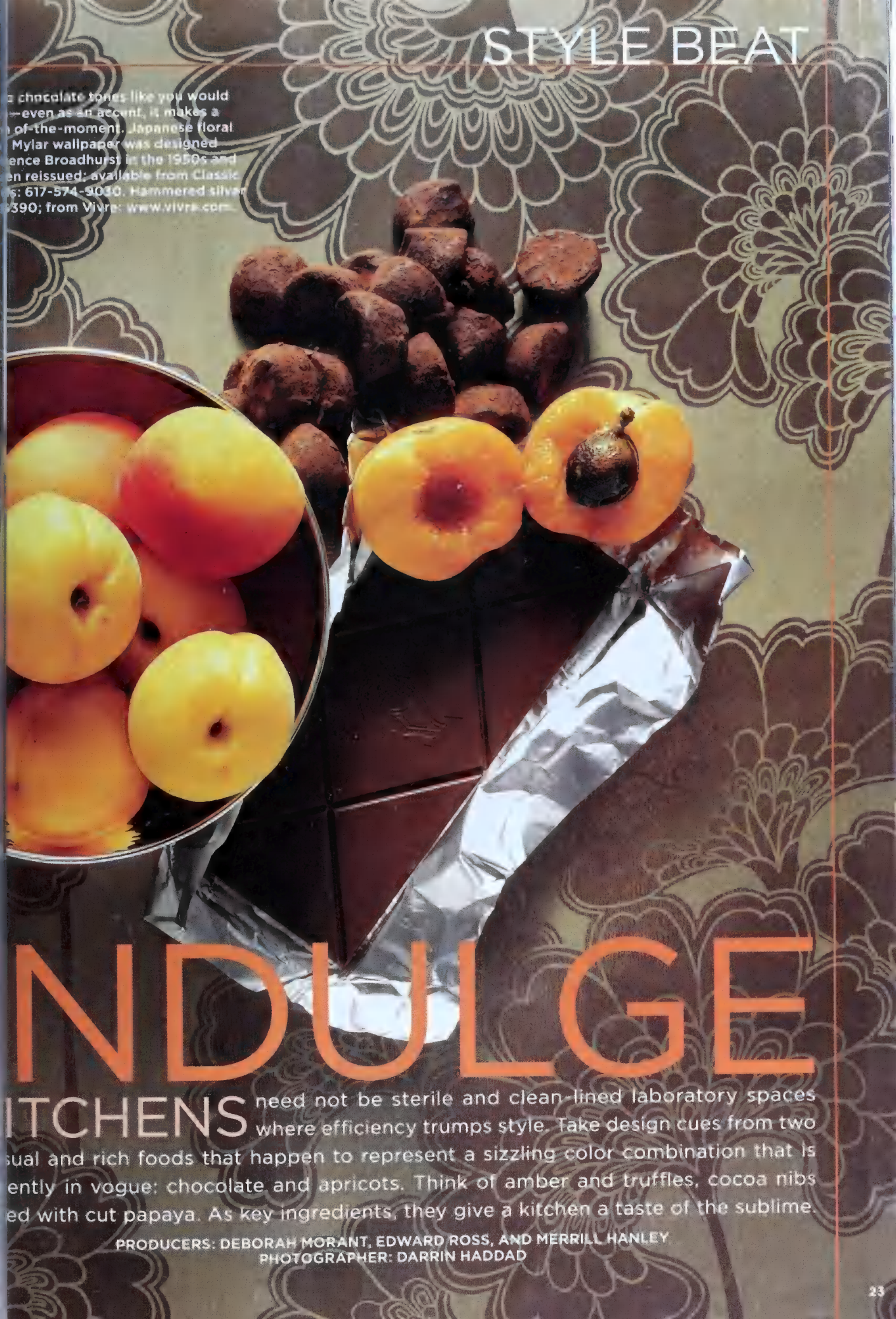

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# NDULGE

ITCHENS need not be sterile and clean-lined laboratory spaces where efficiency trumps style. Take design cues from two sual and rich foods that happen to represent a sizzling color combination that is ently in vogue: chocolate and apricots. Think of amber and truffles, cocoa nibs ed with cut papaya. As key ingredients, they give a kitchen a taste of the sublime.

PRODUCERS: DEBORAH MORANT, EDWARD ROSS, AND MERRILL HANLEY
PHOTOGRAPHER: DARRIN HADDAD

# STYLE BEAT

**IT'S HIP TO BE SQUARE** In the kitchen, materials in a copper colorway convey a canteen cool. No longer relegated to pot bottoms, look for copper in wallpapers, faucet finishes, and menswear-inspired tweeds.

**Butterfly tiles, about $30 each; from Clayworth Ceramics: 011-44-1782-577250. The English bronze faucet looks like copper but won't turn green, $750; from the Perrin & Rowe Collection by Rohl: www.rohlhome.com. Bakersfield sink, $520; from Kohler: 800-456-4537. Amber countertop, from $35 per square foot; from Avonite: 800-428-6648. Skirt in Shetland wool from Holland & Sherry: 212-355-6241. Walnut dish rack, $225; by Erik Gustafson for Juniper Tedhams: 212-924-9318. Brown plates, from $38, made by Sarah Cihat from salvaged china: www.sarahcihat.com. Damask plate, $10; from Anthropologie: 800-309-2500.**

# COPPERTONE



TABLE IT Cloth napkins can be made from any fabric and are a carb-free addition to any meal. Napkins made from Lucky Me fabric by Victoria Hagan through Victoria Hagan Home:



DAILY GRIND Vic Firth, a percussionist who designed drumsticks used by Charlie Watts of the Rolling Stones, also engineered salt and pepper grinders. Through Hammacher Schlemmer: 800-543-4433. Cordless Hill, from $35: 800-822-6216.



KEY INGREDIENTS Linen swat from Kravet: 212-421-6363. Su limestone, $21; from www.annsack Shetkastone countertop square, from recycled paper, from $45 square foot: 503-357-4177.

# ighlights

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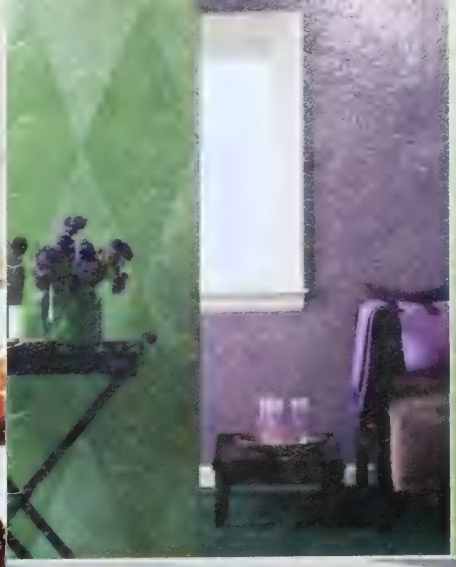
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Want the perfect gift for Mother's Day? Join Jones New York Collection and House Beautiful for the afternoon and learn about the art of flower arranging with Katherine Whiteside, renowned House Beautiful Garden Goddess Columnist and Smith & Hawkins advisor. Learn expert tips, tricks and ideas using color and texture to create gorgeous flower arrangements—perfect for gift-giving on Mother's Day! Also, make sure to view the latest spring looks and receive a special gift with any purchase of $100 or more from Jones New York Collection.

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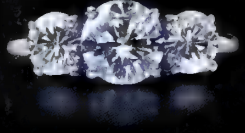
**Like people, tables can look great when they are long and lean,** and a long table invites friends to linger and spread out. White linens can be a small point of order amid everyday chaos large lap napkin into a tablecloth for two, civilizing one end of a large table into a smaller canvas. Invest in good what you sip from can change the taste of what you're drinking. Take flatware in hand—the heavier, the better. H spoon or fork imparts satisfaction and a sense of well being. Mealtime is one instance when it pays to be heavy-



Gisela hemstitched linen napkin and placemat, $130, by Frette; 800-353-7388. Isaac Mizrahi's first home collection for Target delivers flatware with great weight, $30 for a 20-piece set; from Target; 800-800-8800. Grand gourmet salad plate, $19, and soup bowl, $21; from Wedgwood; 800-955-1550. Ice tumbler, $4; from The Conran Shop; 877-733-3049.



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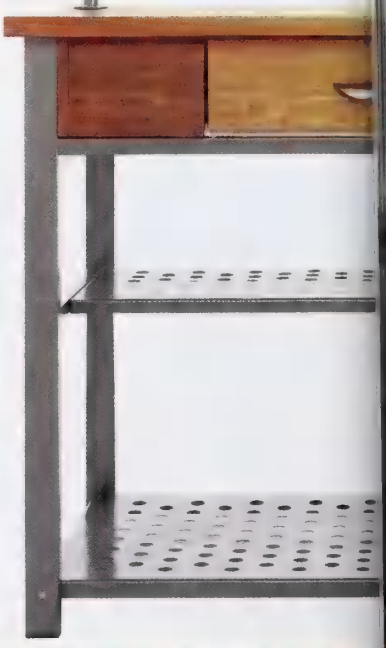
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## FRUITED PLAINS

Designers are putting fruit on a pedestal with elevated status on kitchen islands. Los Angeles–based Kelly Wearstler likes retro styles, while Southerner Bobby McAlpine opts for antique bowls in dark wood. Kelly Hoppen designed a glass version available through neimanmarcus.com. This cutwork bowl, $168, is by Elsa Loren, from Anthropologie: 800-309-2500.

## THE ISLAND AISLE

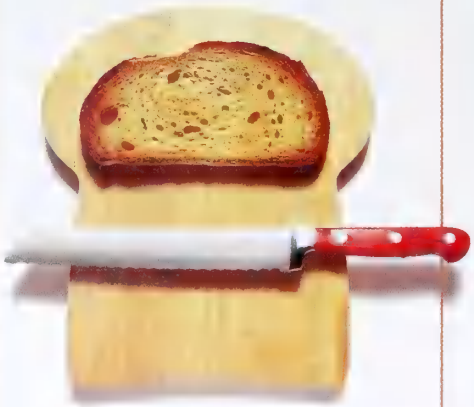


Kmart's newly revamped Essential Home product line includes this high-style but well-priced ($200 and efficient island that would also wo well in the laundry Kitchen towels, $3 set of 3. All from K 866-562-7848.

## SLICE OF LIFE New options for the kitchen counter that make the cut



TOASTMASTER An orange tone gives a common tool some zest. Pro Line four-slice toaster boasts nine browning settings, $300; by KitchenAid through Williams-Sonoma: www.williams-sonoma.com.



A CUT ABOVE Banish boring bread boards in favor of this alternative. From Williams-Sonoma, $20; 800-541-2233. Bread knife in red-handle finish, $35, by Mundial: www.mundialusa.com.



STACKED Its not an Easy-Ba Oven, but its resemblance to gives it a hip, old-school appe Shown in orange (also availab in raspberry), $48; from Urb Outfitters: www.urbanoutfitters

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## COOKING TUNES

In the kitchen, great chefs generate a kind of heat that has nothing to do with Btu's, using music to set the mood. Herewith, some cited favorites: Jamie Oliver, the Naked Chef, gives big strokes to The Strokes and Coldplay. • Nigella Lawson, whose latest cookbook *Feast* (Hyperion) addresses celebratory meals, mixes it up with Blondie. • Mario Batali cooks to old Talking Heads, any R.E.M, and the Kronos Quartet. • Rocco DiSpirito of QVC grooves to an eclectic mix of early Led Zeppelin, Moby, and R&B. • Emeril Lagasse kicks it up a notch with Jeremy Davenport and Doc Gibbs.





## BRING YOUR OWN

Lunch boxes are back in vogue—and not just in the school cafeteria. The byo lunchbag (above right) is made from the same neoprene material used in wet suits, doubles as a place mat, and is machine washable. Pack one and skip the airline meal when flying. The six-pack byobag (right) will help keep thirsts quenched on soccer Sundays. Byo lunchbag, $20, and byobag, $19; from Built NY and MoMA Design Stores: www.builtny.com and www.momastore.org. Bewitched lunch box, $15; by Vandor: www.lunchboxes.com.



## POTLUCK

Celebrity chefs are expanding their empires to include kitchen lines, producing pots and pans that bear their seal of approval (and their logos). But brand expansion often translates into ideal opportunities for the average consumer, who can snap up good-quality products at a great value.




EMERIL LAGASSE
When a top chef and a top manufacturer get together, it's as close to a sure thing as it's going to get. Lagasse's nine nature special rims [illegible] nishing up less of [illegible] www.allclad.com.



NIGELLA LAWSON
A two-piece cooking and steaming pot is as voluptuous as the chef, and is inspired by a gift from her late sister Thomasina. www.nigella.com



DANIEL BOULU
The chef's earthenw pots come in juicy co and are as versatile as you'd expect from a r used to moving things counter to oven to ta www.chefscatalog.c



Pictured is Agra Ivory from The Ashara Collection. ©2005 Karastan.

ditional
n by Marcia Kilgore

Marcia sees things in new ways. She saw the spa industry, imagined what it could become, then launched a spa revolution. Her creation was Bliss Spa and it's become a global enterprise. She took traditional and turned it into a new statement. Her own.

Likewise, we're taking rugs and carpets in new directions. Constantly using new materials, new colors, and just thinking differently. Like Marcia, we know that "traditional" can still be innovative.

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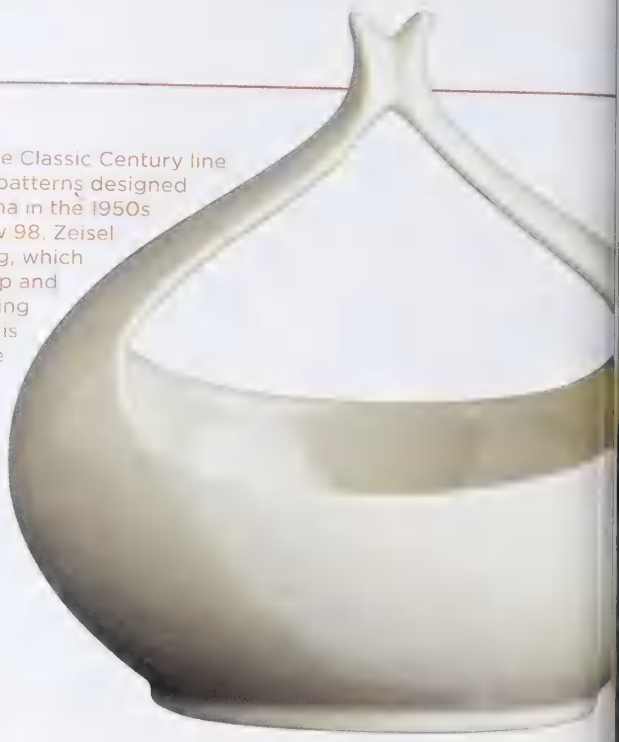
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# THE NEW KITCHEN COLLECTIBLES



THE PERFECT BLEND
This new blender whips together tortoise shell-colored glass with a copper base for a sophisticated mixer. Attrezzi blender, $209; from Jenn-Air. www.jennair.com

CLASSIC CURVES The Classic Century line combines two dinnerware patterns designed by Eva Zeisel for Hall China in the 1950s into one to collect today. Now 98, Zeisel also designed her first mug, which can take the place of a cup and saucer in a traditional setting. This sculptural sauceboat is from the group, $45; available from Crate & Barrel: www.crateandbarrel.com





THE UPSHOT Designed by Shin and Tomoko Azumi, a husband-and-wife design team whose talent was first spo by Prince Charles's Trust at their colleg degree show, this stool swivels and adj height with a lever that activates a gas cylinder. Its visual lightness brings an au courant edge to a traditional island. LEM Piston Stool, $595; from Design Within Reach: www.dwr.com.

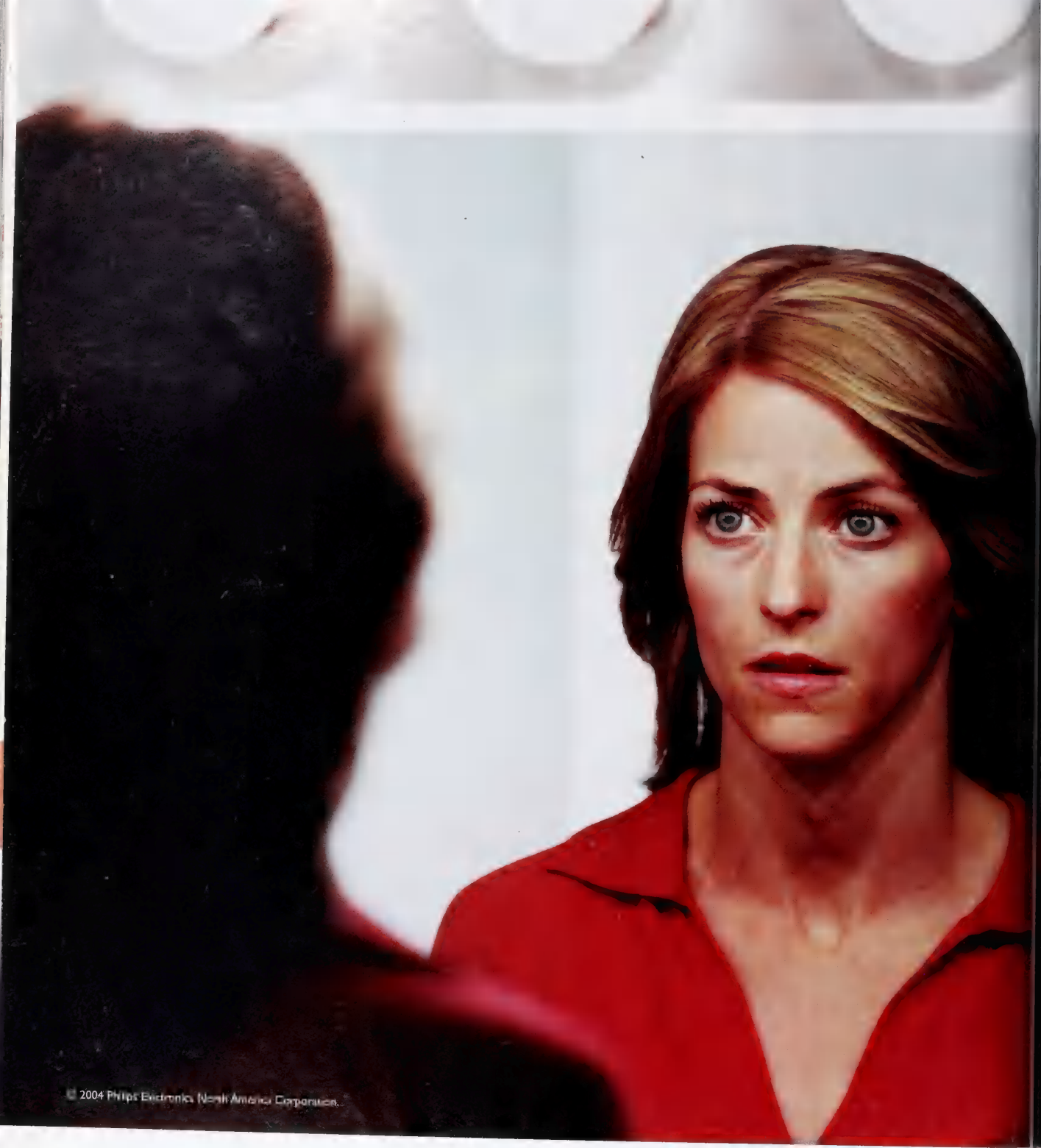


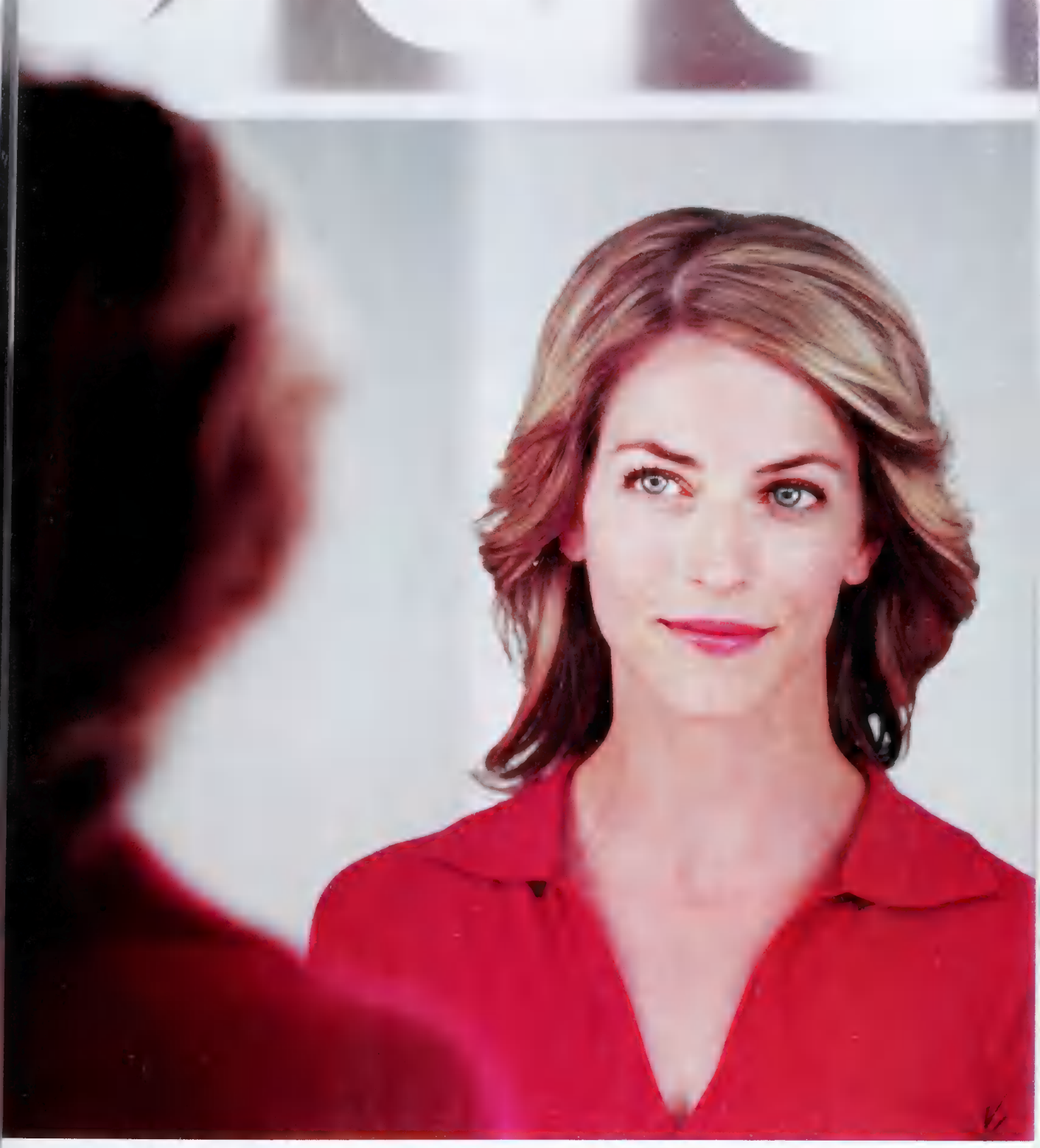
HIDDEN ASSETS Industrial designer Jasper Morrison [illegible] the standard [illegible] pursuit [illegible] Train [illegible] www.[illegible].com.



TEA ZING This tea set is elegance captured in your palm. Made by the protégé of top British ceramists Edmund de Waal and Rupert Spira, the set mixes a textured Asian influence with modern ergonomics—the oversize handle has a subtle thumb-rest. Teapot, about $235; cup and saucer, about $75; by Jacob van der Beugel: www.jvdb-ceramics.com


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ng lighting can make anyone appear older. The right lighting can make skin tones and color look natural and healthy. Philips s can help you to see things as they should be — like the Natural Light globes used here. Their light is more like natural It's not your age; maybe you need new lighting. See what's possible with Philips Lighting. Available at The Home Depot.

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# Let's Dish

**Kitchen towels, once the forlorn handmaiden of the cook, now flaunt their colors with pattern, texture—even trim—making perfect one-of-a-kind seat covers**

Create removable—and washable—slipcovers for kitchen stools from the range of dish towels available from boutiques and chain stores. A Precision stool with backrest, $495 from Design Within Reach, is covered in a flower towel by Isaac Mizrahi for Target, $10 for 3. **1.** Double Happiness, $4; Pearl River. **2.** Tea cup, $12; Anthropologie. **3.** White and yellow with chickens, $6 for 2; T.J. Maxx. **4.** Mozart silhouette, $18; La Cafetière. **5.** Orange and gray Autour du Chocolat, $6 for 2; T.J. Maxx. **6.** Sugar, $14; Anthropologie. **7.** Stripes, $16 for 4; Williams-Sonoma. **8.** Butterfly, $18; **9.** Yellow check, $16; both Anthropologie. **10.** Blue polka dots, $5 for 2; T.J. Maxx. **11.** Libeco-Lagae runner, $48; La Cafetière. >



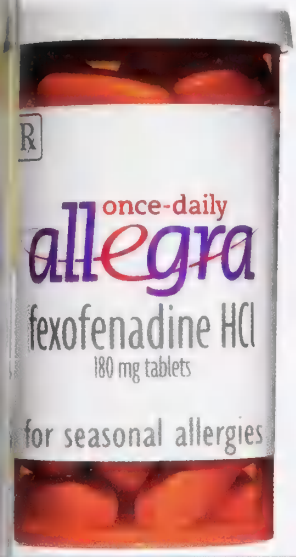

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Kitchen towels are inexpensive enough to change frequently and come in both classic and fanciful designs, allowing for a quick and easy kitchen makeover. **1.** Aqua Floral, $18; Anthropologie. **2.** Lemon & Fig, $6 for 2; T. J. Maxx. **3.** Pink bird with pom pom fringe, $18; Anthropologie. **4.** Rooster, $14, edged with rooster-crochet trim from white dish towel, $18; both Anthropologie. For more details, see Resources. ■



# Long-Lasting And Non-Drowsy Relief. Allegra 180mg Gives You Both.




| | LONG-LASTING* | NON-DROWSY |
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|   | | |

**One dose of non-drowsy Allegra 180mg lasts 4X longer than one dose of most over-the-counter allergy products.***

For people 12 and over. Side effects with Allegra 180mg are low and may include headache, cold or backache.
Please see additional important information on next page.



**ALLEGRA. THE RELIEF GOES ON.**

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Rev. May 2003

Brief Summary

## ALLEGRA®

## (fexofenadine hydrochloride)

## Capsules and Tablets

**INDICATIONS AND USAGE Seasonal Allergic Rhinitis** ALLEGRA is indicated for the relief of symptoms associated with seasonal allergic rhinitis in adults and children 6 years of age and older. Symptoms treated effectively were sneezing, rhinorrhea, itchy nose/palate/throat, itchy/watery/red eyes. **Chronic Idiopathic Urticaria** ALLEGRA is indicated for treatment of uncomplicated skin manifestations of chronic idiopathic urticaria in adults and children 6 years of age and older. It significantly reduces pruritus and the number of wheals. **CONTRAINDICATIONS** ALLEGRA is contraindicated in patients with known hypersensitivity to any of its ingredients. **PRECAUTIONS Drug Interaction with Erythromycin and Ketoconazole** Fexofenadine hydrochloride has been shown to exhibit minimal (6% - 9%) metabolism. However, co-administration of fexofenadine hydrochloride with ketoconazole and erythromycin led to increased plasma levels of fexofenadine hydrochloride. Fexofenadine hydrochloride had no effect on the pharmacokinetics of erythromycin and ketoconazole. In two separate studies, fexofenadine hydrochloride 120 mg twice daily (two times the recommended twice daily dose) was co-administered with erythromycin [illegible] mg every 8 hours or ketoconazole [illegible] daily. [illegible] healthy volunteers (n = 24 in each study). No difference in adverse event or QT<sub>c</sub> interval were observed when patients were administered fexofenadine hydrochloride alone or in combination with erythromycin or ketoconazole. The findings of these studies are summarized in the following table:

**Effects on steady-state fexofenadine hydrochloride pharmacokinetics after 7 days of co-administration with fexofenadine hydrochloride 120 mg every 12 hours (two times the recommended twice daily dose) in normal volunteers (n=24)**

| Concomitant Drug | $C_{max}$ (Peak plasma concentration) | $AUC_{0-12h}$ (Extent of systemic exposure) |
|---|---|---|
| Erythromycin 500 mg every 8 hrs | +82% | +109% |
| Ketoconazole 400 mg once daily | +135% | +164% |

The changes in plasma levels were within the range of plasma levels achieved in adequate and well-controlled clinical trials. The mechanism of these interactions has been evaluated in vitro and in vivo animal models. These studies indicate that ketoconazole or erythromycin co-administration enhances fexofenadine gastrointestinal absorption. In vivo animal studies also suggest that in addition to increasing absorption, ketoconazole decreases fexofenadine hydrochloride gastrointestinal secretion, while erythromycin may also decrease biliary excretion. **Drug Interactions with Antacids** Administration of 120 mg of fexofenadine hydrochloride (2 x 60 mg capsules) within 15 minutes of an aluminum and magnesium containing antacid (Maalox®) decreased fexofenadine AUC (by 41%) and $C_{max}$ (by 43%). ALLEGRA should not be taken closely in time with aluminum and magnesium containing antacids. **Carcinogenesis, Mutagenesis, Impairment of Fertility** The carcinogenic potential and reproductive toxicity of fexofenadine hydrochloride were assessed using terfenadine studies with adequate fexofenadine hydrochloride exposure (based on plasma area-under-the-concentration vs time [AUC] values). No evidence of carcinogenicity was observed in an 18-month study in mice and in a 24-month study in rats at oral doses up to 150 mg/kg of terfenadine (which led to fexofenadine exposures that were respectively approximately 3 and 5 times the exposure from the maximum recommended daily oral dose of fexofenadine hydrochloride in adults and children). In vitro Bacterial Reverse Mutation (Ames), CHO/HGPRT Forward Mutation and Rat Lymphocyte Chromosomal Aberration assays and in vivo Mouse Bone Marrow Micronucleus assay tests fexofenadine hydrochloride revealed no evidence of mutagenicity. In rat fertility studies dose-related reductions in implants and increases in postimplantation losses were observed at an oral dose of 150 mg/kg of terfenadine (which led to fexofenadine hydrochloride exposures that were approximately 3 times the exposure of the maximum recommended daily oral dose of fexofenadine hydrochloride in adults). **Pregnancy Teratogenic Effects: Category C.** There was no evidence of teratogenicity in rats or rabbits at oral doses of terfenadine up to 300 mg/kg (which led to fexofenadine exposures that were approximately 4 and 31 times, respectively, the exposure from the maximum recommended daily oral dose of fexofenadine in adults). There are no adequate and well controlled studies in pregnant women. Fexofenadine should be used during pregnancy only if the potential benefit justifies the potential risk to the fetus. **Nonteratogenic Effects.** Dose-related decreases in pup weight gain and survival were observed in rats exposed to an oral dose of 150 mg/kg of terfenadine (approximately 4 times the maximum recommended daily oral dose of fexofenadine hydrochloride in adults based on comparison of fexofenadine hydrochloride AUCs). **Nursing Mothers** There are no adequate and well-controlled studies in women during lactation. Because many drugs are excreted in human milk, caution should be exercised when fexofenadine hydrochloride is administered to a nursing woman. **Pediatric Use** The recommended dose in patients 6 to 11 years of age is based on cross-study comparison of the pharmacokinetics of ALLEGRA in adults and pediatric patients and on the safety profile of fexofenadine hydrochloride in both adult and pediatric patients (doses equal to or higher than the recommended dose). The safety of ALLEGRA tablets at a dose of 30 mg twice daily has been demonstrated in 338 pediatric patients (6 to 11 years of age) in two placebo-controlled 2-week seasonal allergic rhinitis trials. The safety of ALLEGRA for the treatment of chronic idiopathic urticaria in patients 6 to 11 years of age is based on cross-study comparison of the pharmacokinetics of ALLEGRA in adult and pediatric patients and on the safety profile of fexofenadine in both adult and pediatric patients at doses equal to or higher than the recommended dose. The effectiveness of ALLEGRA for the treatment of seasonal allergic rhinitis in patients 6 to 11 years of age was demonstrated in one trial (n=411) in which ALLEGRA tablets 30 mg twice daily significantly reduced total symptom scores compared to placebo, alone with extrapolation of demonstrated efficacy in patients ages 12 years and above and the pharmacokinetic comparisons in adult and children. The effectiveness of ALLEGRA for the treatment of chronic idiopathic urticaria in patients 6 to 11 years of age is based on an extrapolation of the demonstrated efficacy of ALLEGRA in adults with this condition and the likelihood that the disease course, pathophysiology, and the drug's effect are substantially similar in children to that of adult patients. Three clinical safety studies comparing 15 mg (n=85) and 30 mg BID (n=330) of an experimental formulation of fexofenadine to placebo (n=430) have been conducted in pediatric patients aged 6 months to 5 years. In general, fexofenadine hydrochloride was well tolerated in these studies. No unexpected adverse events were seen given the known safety profile of fexofenadine and likely adverse reactions for this patient population. See ADVERSE REACTIONS and CLINICAL PHARMACOLOGY. The safety and effectiveness of fexofenadine hydrochloride in pediatric patients [illegible] year of age have not been established. **Geriatric Use** Clinical studies of ALLEGRA [illegible] capsules did not include sufficient numbers [illegible] whether this population responds differently from younger patients. Other reported clinical experience has not identified differences in responses between the geriatric and younger patients. The dose is known to be substantially excreted by the kidney, and the [illegible] reaction to drug may be greater in patients with impaired [illegible] taken dose selection, and it may be useful to monitor renal function. See CLINICAL PHARMACOLOGY. **ADVERSE REACTIONS Seasonal Allergic Rhinitis Adults.** In placebo-controlled clinical trials [illegible] 12 years of age and older, which included [illegible] fexofenadine hydrochloride capsules at doses of 2 mg to [illegible] were similar to fexofenadine hydrochloride [illegible] adverse events that were reported at [illegible] recommended dose (two capsules twice daily) and that were [illegible] hydrochloride than placebo are listed in Table [illegible] trials in the United States, which [illegible] received fexofenadine hydrochloride [illegible] these adverse events were mild [illegible] placebo-treated patients. Table [illegible] also lists adverse experiences that were reported by greater than 2% of patients treated with fexofenadine hydrochloride tablets at dose of 180 mg once daily and that were more common with fexofenadine hydrochloride than placebo. The incidence of adverse events, including drowsiness, was not dose-related and was similar across subgroups defined by age, gender, and race.

**Table 1**

**Adverse experiences in patients ages 12 years and older reported in placebo-controlled seasonal allergic rhinitis clinical trials in the United States**

**Twice daily dosing with fexofenadine capsules at rates of greater than 1%**

| Adverse experience | Fexofenadine 60 mg Twice Daily (n=679) | Placebo Twice Daily (n=671) |
|---|---|---|
| Viral Infection (cold, flu) | 2.5% | 1.5% |
| Nausea | 1.6% | 1.5% |
| Dysmenorrhea | 1.5% | 0.3% |
| Drowsiness | 1.3% | 0.9% |
| Dyspepsia | 1.3% | 0.6% |
| Fatigue | 1.3% | 0.9% |

**Once daily dosing with fexofenadine hydrochloride tablets at rates of greater than 2%**

| Adverse experience | Fexofenadine 180 mg once daily (n=283) | Placebo (n=293) |
|---|---|---|
| Headache | 10.6% | 7.5% |
| Upper Respiratory Tract Infection | 3.2% | 3.1% |
| Back Pain | 2.8% | 1.4% |

The frequency and magnitude of laboratory abnormalities were similar in fexofenadine hydrochloride and placebo-treated patients. **Pediatric.** Table 2 lists adverse experiences in patients aged 6 to 11 years of age which were reported by greater than 2% of patients treated with fexofenadine hydrochloride tablets at a dose of 30 mg twice daily in placebo-controlled seasonal allergic rhinitis studies in the United States and Canada that were more common with fexofenadine hydrochloride than placebo.

**Table 2**

**Adverse experiences reported in placebo-controlled seasonal allergic rhinitis studies in pediatric patients ages 6 to 11 in the United States and Canada at rates of greater than 2%**

| Adverse experience | Fexofenadine 30 mg twice daily (n=209) | Placebo (n=229) |
|---|---|---|
| Headache | 7.2% | 6.6% |
| Accidental Injury | 2.9% | 1.3% |
| Coughing | 3.8% | 1.3% |
| Fever | 2.4% | 0.9% |
| Pain | 2.4% | 0.4% |
| Otitis Media | 2.4% | 0.0% |
| Upper Respiratory Tract Infection | 4.3% | 1.7% |

Three clinical safety studies in 845 children aged 6 months to 5 years comparing 15 mg BID (n=85) and 30 mg BID (n=330) of an experimental formulation of fexofenadine to placebo (n=430) have been conducted. In general, fexofenadine hydrochloride was well tolerated in these studies. No unexpected adverse events were seen given the known safety profile of fexofenadine and likely adverse reactions for this patient population. See PRECAUTIONS, Pediatric Use. **Chronic Idiopathic Urticaria** Adverse events reported by patients 12 years of age and older in placebo-controlled chronic idiopathic urticaria studies were similar to those reported in placebo-controlled seasonal allergic rhinitis studies. In placebo-controlled chronic idiopathic urticaria clinical trials which included 726 patients 12 years of age and older receiving fexofenadine hydrochloride tablets at doses of 20 to 240 mg twice daily, adverse events were similar in fexofenadine hydrochloride and placebo-treated patients. Table 3 lists adverse experiences in patients aged 12 years and older which were reported by greater than 2% of patients treated with fexofenadine hydrochloride 60 mg tablets twice daily in controlled clinical studies in the United States and Canada and that were more common with fexofenadine hydrochloride than placebo. The safety of fexofenadine hydrochloride in the treatment of chronic idiopathic urticaria in pediatric patients 6 to 11 years of age is based on the safety profile of fexofenadine hydrochloride in adults and adolescent patients at doses equal to or higher than the recommended dose (see Pediatric Use).

**Table 3**

**Adverse experiences reported in patients 12 years and older in placebo-controlled chronic idiopathic urticaria studies in the United States and Canada at rates of greater than 2%**

| Adverse experience | Fexofenadine 60 mg twice daily (n=1885) | Placebo (n=178) |
|---|---|---|
| Dizziness | 2.2% | 1.1% |
| Sinusitis | 2.2% | 1.1% |
| Dizziness | 2.2% | 0.6% |
| Drowsiness | 2.2% | 0.0% |

Events that have been reported during controlled clinical trials involving seasonal allergic rhinitis and chronic idiopathic urticaria patients with incidences less than 1% and similar to placebo and have been rarely reported during postmarketing surveillance include: insomnia, nervousness, and sleep disorders or paronina. In rare cases, rash, urticaria, pruritus and hypersensitivity reactions with manifestations such as angioedema, chest tightness, dyspnea, flushing and systemic anaphylaxis have been reported. **OVERDOSAGE** Reports of fexofenadine hydrochloride overdose have been infrequent and contain limited information. However, dizziness, drowsiness, and dry mouth have been reported. Single doses of fexofenadine hydrochloride up to 800 mg (six normal volunteers), at this dose level, and doses up to 690 mg twice daily for 1 month (three normal volunteers at this dose level) or 240 mg once daily for 1 year (294 normal volunteers at the dose level) were administered without the development of clinically significant adverse events as compared to placebo. In the event of overdose, consider standard measures to remove any unabsorbed drug. Symptomatic and supportive treatment is recommended. Hemodialysis did not effectively remove fexofenadine hydrochloride from blood. It is not known if fexofenadine hydrochloride is removed by peritoneal dialysis. No deaths occurred at oral dose of fexofenadine hydrochloride up to 5000 mg/kg in mice (1110 times the maximum recommended daily oral dose in adults and 200 times the maximum recommended daily oral dose in children based on mg/m²) and up to 5000 mg/kg in rats (1230 times the maximum recommended daily oral dose in adults and 800 times the maximum recommended daily oral dose in children based on mg/m²). Additionally, in clinical signs of toxicity or gross pathological changes were observed in dogs administered fexofenadine hydrochloride at oral doses up to 2000 mg/kg (300 times the maximum recommended daily oral dose in adults and 530 times the maximum recommended daily oral dose in children based on mg/m²). **DOSAGE AND ADMINISTRATION Seasonal Allergic Rhinitis Adults and Children 12 Years and Older.** The recommended dose of ALLEGRA is 60 mg twice daily, or 180 mg once daily. A dose of 30 mg once daily is recommended as the starting dose in patients with decreased renal function (see CLINICAL PHARMACOLOGY). **Children 6 to 11 Years** The recommended dose of ALLEGRA is 30 mg twice daily. A dose of 30 mg once daily is recommended as the starting dose in pediatric patients with decreased renal function (see CLINICAL PHARMACOLOGY). **Chronic Idiopathic Urticaria Adults and Children 12 Years and Older** The recommended dose of ALLEGRA is 60 mg twice daily. A dose of 180 mg once daily is recommended as the starting dose in patients with decreased renal function (see CLINICAL PHARMACOLOGY). **Children 6 to 11 Years** The recommended dose of ALLEGRA is 30 mg twice daily. A dose of 30 mg once daily is recommended as the starting dose in pediatric patients with decreased renal function (see CLINICAL PHARMACOLOGY).

Please see product circular for full prescribing information.

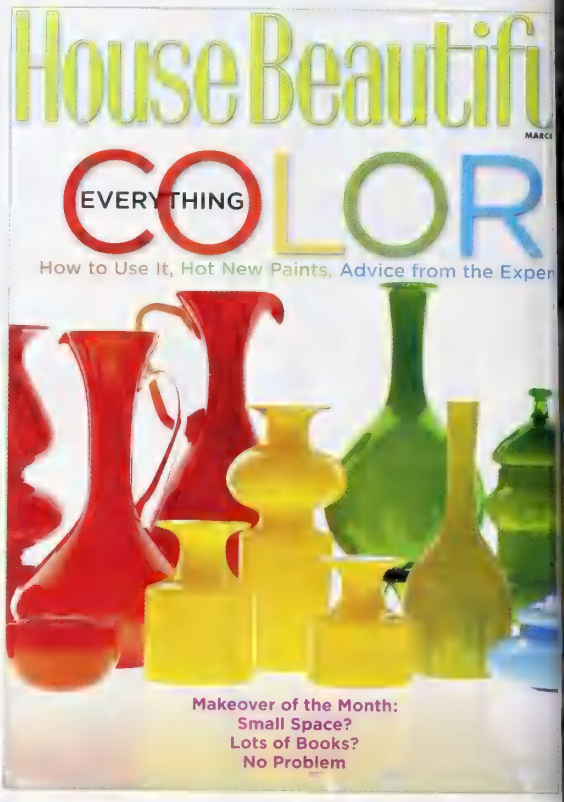
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# The Consummate Kitchen

**Designer Gary Paul reveals how to make your kitchen function to the max and still look stylish**

1 Zone your kitchen according to functions and account for every task. This includes food preparation, eating, cleanup, and storage. Don't forget areas for scrubbing potatoes as well as pots, taking a coffee break, surfing the net, dining alone, or entertaining a group. A good design will accommodate all of these functions.

2 Create a kitchen for entertaining. I always imagine t cook is giving a star performance and that dicing o stirring, and sautéing are equivalent to the delivery of a monologue or an aria. The idea is to enchant th audience until dinner is served.



3 If considering construction, I recommend installing new windows, which give focus to the interior as well as providing light and outside views.

4 I like honed stone countertops, which are softer to the touch and reflect less glare. Glass or high-glazed ceramic backsplash tiles bounce light and add color and pattern.

5 Don't be afraid to embellish on a theme. For a house in East Hampton, New York, that was located on a former chicken farm, I commissioned a chandelier depicting hens laying eggs.

6 Display your collections. Majolica plates, ironstone jugs, decorative cookie jars, and teapots all person your space.

7 Raise the ceiling. Varied ceiling heights create and define separate areas within one space. In one project I opened the kitchen ceiling to expose the pitched roof above. Dormer windows were added, and now the morning sun floods the room.

8 Regarding flooring, weig the good and the bad: porcelain tiles are durab and inexpensive but har on the feet; ceramic tiles have a luxurious glaze bu costs more; wood is soft walk on but requires mo maintenance.

9 I think fluorescent lighting makes a kitchen look cold and austere, like an operating room. It's your home, keep the lighting warm and inviting.

10 Think green when possible. In one house I worked on, the kitchen covered two stories. The chimney effect of the high ceiling moved warm air and cooking odors up and out of th house while cooling the room.

WI GARY PAUL

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End Table, Plasma TV Console and Plasma TV Back Panel in Natural
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Rectangular Leg Table and China in Natural Oak Stain Finish with Windsor Arm Chair, Windsor Side Chair and Dining Chest in Antique Black Finish

*the original*

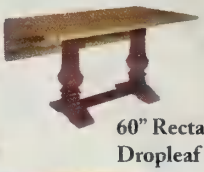
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For more casual settings, [illegible] and Drop Leaf Table in Natural Oak Stain Finish [illegible] Antique Black Finish

# *Dining Options Are Endles With Attic Heirlooms*

## Choose From Seven Table Styles



84" Trestle Table



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108" Extension Dining Table



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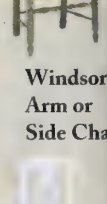
82" "Clipped Corner" Leg Table





108" Mission-Styled Trestle Table

Choose Four Cha



Windsor Arm or Side Chair



Mission-Styled Arm or Side Chair

# ix & Match
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# age-Chic Look



and
irror in
Stain Finish



Armoire in
Antique Red Finish



hest in
Black Finish



Toy Box in
Eggshell White
Finish



Feather Bed and Night Stand in Natural
Oak Stain Finish with Drawer Chest in
Antique Black Finish



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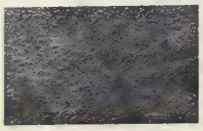
Leather Sofa and Fabric Chair with mission-styled Rectangular Cocktail Table, Chairside Table and
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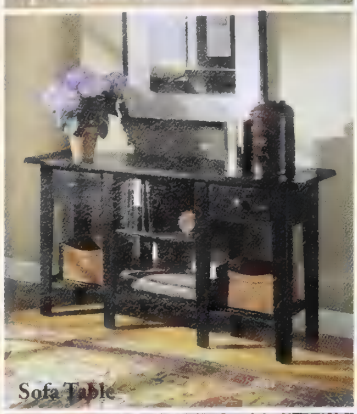
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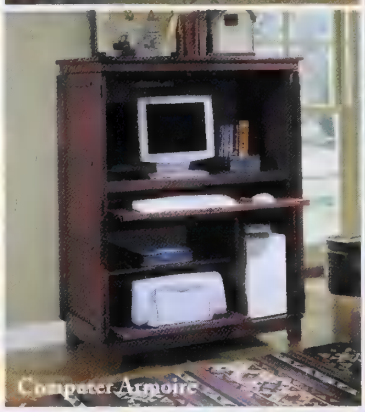
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*Unit accommodates most 36" televisions. Check the dimensions of the product and your individual TV for compatibility before purchasing.

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# Designer's Dream

**A decorator crafts an efficient kitchen for his new home using classic lines, modern appliances, and precise, thoughtful lighting**




Top: Designer Stephen Saint-Onge in his new kitchen. He closed up the wall on the right (above), which allowed him to place the range and cabinets in an unbroken line across one side of the room. Blinds are by Hunter Douglas.

AFTER

UNLIKE MOST PEOPLE, designer Stephen Saint-Onge deliberately look for a kitchen that needed renovation when he recently began to search fo new house. "I've always had a dream kitchen in mind," he says, "so I want to find one that had possibilities but left space for me to redesign.

The Massachusetts house that Saint-Onge finally bought fitted the b the kitchen was spacious enough, but hadn't been updated since the 195 It was poorly designed with little cabinet or counter space and awkwar placed appliances—a perfect candidate for a total makeover.

"I could see immediately that it hadn't been used in the right way," s the designer, who is used to dealing with such challenges as a host of t Discovery Channel's popular series, *While You Were Out*. He walled in t old entrance to the kitchen and created a new one through an existing mu room. This allowed him a full wall on which to place his Viking range a new cabinets, made to order by Omega.

"You don't have to have a large kitchen," he says, "but the work space

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Top, left and right: An island with bead-boar sides topped with white Carrara marble complements the bea board walls, and is the focal point of Saint-O new kitchen. The desi added a gleaming Vik refrigerator and tall pa cupboards to add heig to the room. The Braz cherry wood floor is by J.E. Higgins.

MAKEOVER

## STEPHEN SAYS:

COME ON IN Try to create inviting areas in your kitchen; places where you want to hang out in the morning or where friends will cluster as you cook.

MAP IT OUT Before renovating, make a diagram that shows the pathways between refrigerator, preparation area, and cooktop. Ideally it should be a triangle or a straight line.

OFFICE SPACE A small work area with a desk, a laptop, and a few shelves is very useful in a kitchen and can usually be incorporated if you are designing from scratch.

LIGHTEN UP Incorporate different types of lighting into your design so that you can vary the effects. You might want the lights low and quiet for a dinner à deux, or brightly lit for a group of friends cooking together.

has to flow correctly, with food preparation and cooking ideally in close proxi to one another, preferably in a triangle or straight line."

This Saint-Onge achieved by placing an island across from the range, b in the same clean-lined style as the cabinets. "I knew I wanted to reflect time the house was constructed—around 1912," he says, "so I opted for the cla look of white cabinets and white Carrara marble countertops. I also used be board, which I love, wherever possible."

Saint-Onge paid particular attention to lighting, installing under-cabinet lig for work areas, lights in the cabinets for easy access to items, fixtures recessed i the ceiling, and pendant lights from Restoration Hardware. "All on dimmers," adds, "so that you can easily create different moods. Whether it's on film or in life, nothing looks good unless it's thoughtfully lit." ■



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# ...Style a Kitchen

**Before you renovate, choose a motif that fits your aesthetic, as well as your family's needs. Here's a selection of themes to fit most any mood**



## MODERN

Simple, streamlined, and more functional than fussy. These are the hallmarks of a successfully executed mod kitchen design. Crisp and organized—with an appreci of geometry and asymmetr modern scheme provides a both fresh and familiar. Eler of this style include gleamir metal, sleek cabinetry, and smooth surfaces. Concrete, granite linoleum are popular flooring choic Chrome and stainless steel pro-sty appliances that pair high performa with attractive design are also in sync with modern sensibilities. In th example shown at left, a stainless-s work island makes the most of limit space by doubling as a dining table Even with its shiny steel and high-t efficiency, the space generates a w vibe with open shelves showcasing a colorful collection of dishes and glassware.

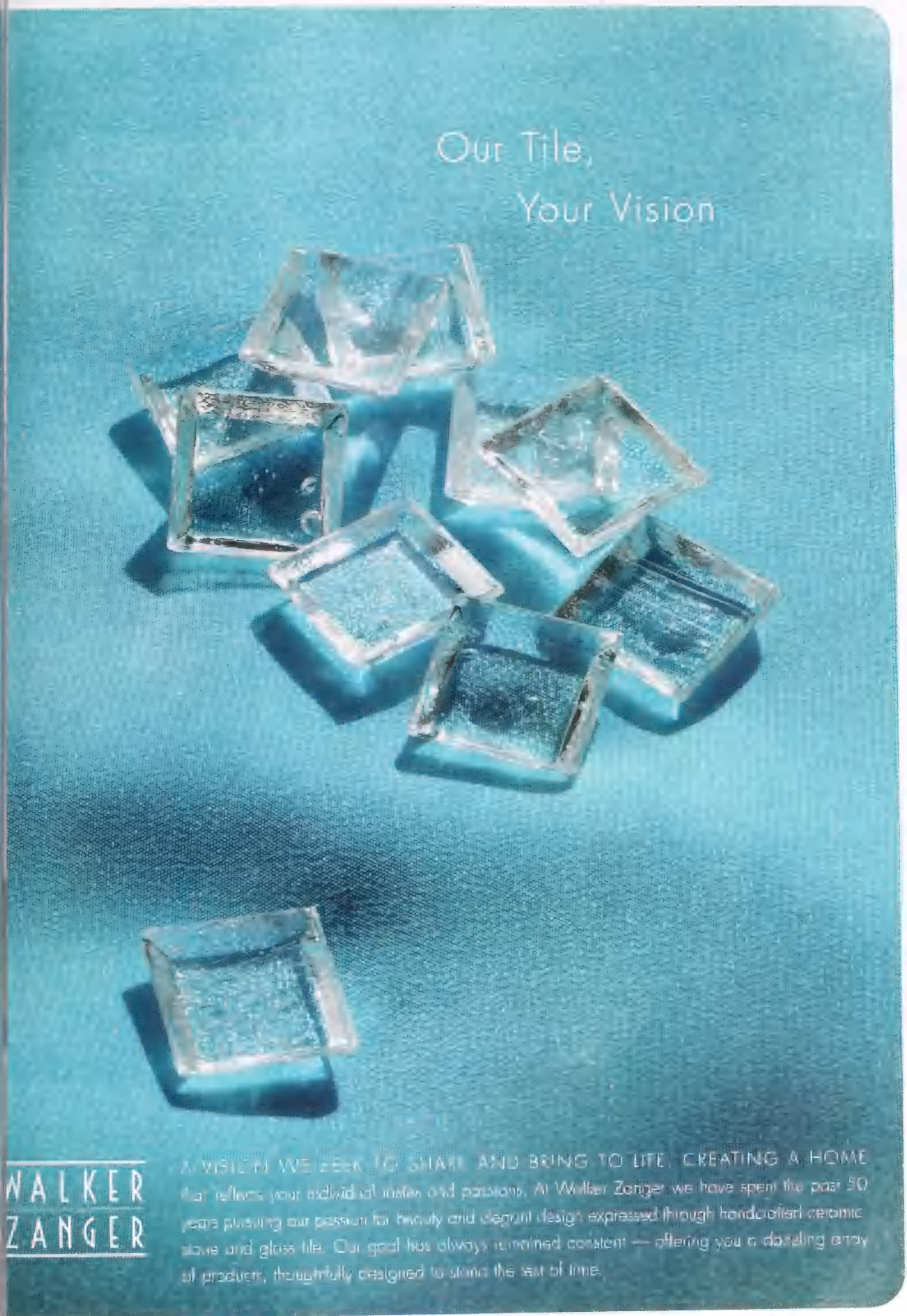
## COUNTRY

Simple furniture, muted colors, milk-paint finishes, and homespun or classic fabrics have traditionally characterized country kitchens. But today's country look is open to a much broader interpretation; the style has evolved to evoke a mood that is both homey and casual, while still stressing clean lines. Soft tones, painted cabinets, and warm tiles—like those seen above the stove in the photo at right and in the sink pictured below—account for much of the country style's continuing charm. Also consistent with the theme is mixing like-styled cabinetry in different finishes. Remember that many new cabinets and furniture are designed to look historic and old-fashioned, but are functionally modern, offering plenty of storage and convenience options.



R: LIZ GEORGE






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HOW TO...

# COTTAGE

The cottage style is often exemplified by cheerful, artistic, and comfo familiar furnishings and decor. Staples of cottage-style kitchen interio include weathered finishes, simple whites, bead-board walls, and cab juxtaposed with fresh colors inspired by rambling wildflower gardens. This kind of look is especially good for cooks who want a kitchen that doesn't take itself too seriously, but guests will feel like they've discover something special. The style also encourages decorating with a mix-a match collection of antiques, flea m finds, artworks, and handicrafts. At left, a soaring ceiling with artisan-cr beams helps evoke a fairy-tale ambi Near left: A cabinet designed to res a freestanding armoire is used to dis antique china.



# RUSTIC

Warm, woodsy, and inviting, the rustic style takes its cue from nature and evokes the mood of rural retreats like ski cabins, Western ranches, and rough-and-tumble Adirondack lodges. Stone, rough-hewn wood beams, and the bold use of aged metals—like the custom-built copper and iron ventilation hood above the stove shown at right—all help distinguish rustic from other styles. Rather than opting for modern conveniences and high-tech accoutrements, the rustic kitchen places an emphasis on simplicity of design and the efficient use of space to achieve maximum functionality. Rustic kitchens can look spare, casual, or even all-out elegant, but must retain a prevailing mood characterized by natural beauty.



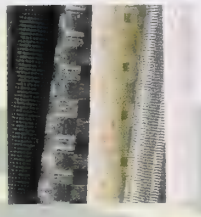


# TRADITIONAL

Traditional kitchens evoke feelings of the familiar by adroitly drawing on elements from the past. Although clearly moderniz in appearance, these kitchens create a mood that recalls a traditional sense of time and space. In this style, sleek surfaces balanced with warm woodwork and soft lines, non-essentials a stowed away discreetly rather than displayed, and beautiful de abound without overpowering. Elements of a traditional kitche include classic dining tables with conventional seating, window covered with curtains or valances, and rich wood cabinetry, like washed-blue version seen at left, which includes matching cab panels on the appliances.

**READ ALL ABOUT IT** This article is an edited excerpt from the forthcoming *House Beautiful* book, *Your Dream Kitch Stylish Solutions for the Home*, published by Hearst Books and available at bookstores in August.

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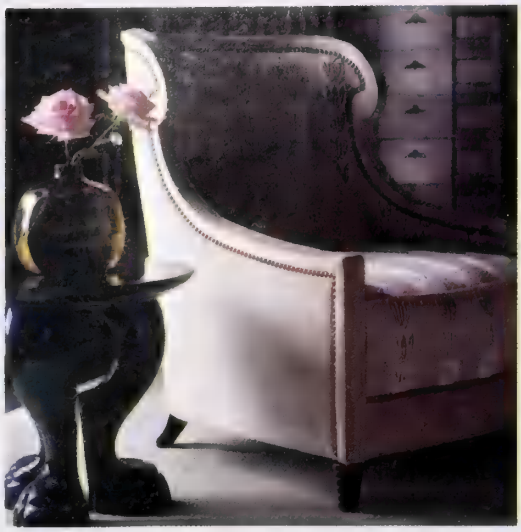
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# Wide Open Spaces

## When it came to redecorating their great room, a Texas couple hit a dry spell and got help from *House Beautiful* and Pier 1 Imports

A GREAT ROOM can be an alluring proposition—so tempting to flaunt convention and defy formality—but good luck decorating it. Designing and furnishing a space that can span the width of a home can be baffling, especially when you've already done it a few times, as Ann and Tim McKinney had in their Fort Worth home.

The proportions they were dealing with included a den and living room that stretched from the house's formal entryway to a sunroom with a view of the backyard. A disjointed atmosphere prevailed; an enfilade was treated as a series of separate rooms that bore little relation to one another. The living room was much used, but the light-filled sunroom sat neglected. >




Above: Taryn Wilson (left) and Ann McKinney discuss replacing a watercolor over the mantel with a mixed media work. The bolder piece was reframed to contrast with Sandy White paint by Benjamin Moore. Right: Pier 1 Special Finds sleeper chairs update the room.

WRITER: MARIO LÓPEZ-CORDERO
PHOTOGRAPHER: DANIEL PIASSICK
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# "We had come to a stalemate in the process. We based the former scheme on a rug that was beginning to disintegrate"



"We had come to a stalemate in the design process," says Ann. "We had based the former scheme on a beautiful rug and it was beginning to disintegrate." It wasn't the only threadbare element around the house. In her letter to *House Beautiful* requesting assistance, Ann wrote: "When I look at our living room and sunroom, I hit a roadblock. I'm all tapped out of ideas and need inspiration badly!"

Help came from Taryn Wilson, a designer whose position as director of visual merchandising for Pier 1 means she was well situated to assist the McKinneys. Wilson quickly clarified a plan of action. "We had to simplify and streamline the different rooms so they combined to form a single space," she says.

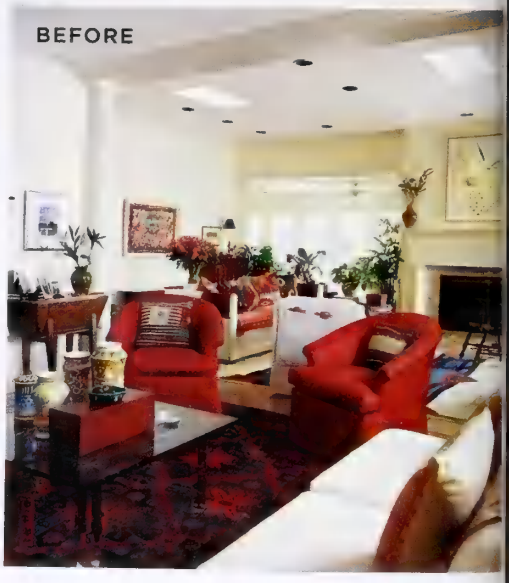
Color was the starting point. Ann had restricted wall paint to a soft eggshell, preferring to pepper the rooms with bold upholstery and accessories like painted South American angels and Italian

## ORDERING THE CHAOS

CONSOLIDATE COLLECTIONS Group simi objects together for display so they have greater impact Wilson compiled all of Ann McKinney's colorful angels a single cocktail table in the den (left), where they form arresting arrangement.

MATERIAL WORLD Aside the sofa and slipper chairs, sophisticated pieces made rich textured materials—car wood, rattan, banana leaf, water hyacinth—are distribu throughout, providing cohes in the large space.

TABLE TALK Wilson didn't want to clutter the living roo with a bulky cocktail table, s she grouped three woven w hyacinth stools from Pier 1 and gave them a single unobtrusive glass top (left).




Above: In a streamlined configuration, the red armchairs that divided the living room and den were nixed and additional seating was placed at angles along the walls, which consolidated the space.

picked up on travels. But it lacked cohesion, and Ann had the red tones that dominated the textiles. "They really a warmer color palette overall," says Wilson, who came ith swatches inspired by artwork the McKinneys had n a side wall. The rooms were then painted a soft taupe, aki, and olive green.

parties agreed that the major upholstered pieces should t the McKinneys were attached to their art. Editing , with collections combined and displayed together for , and clean-lined furniture from the Pier 1 Special Finds ion anchoring a floor plan that made better use of the Matching rugs in the living room and den contribute to ity while dark wood and wicker pieces scattered from the oor to the sunroom bring it all together.

at started out jumbled has now been refined, and the st testament to the success of the redesign is the McKin- alvanized interest in entertaining: "We already have two ing commitments," says Ann. "We are delighted that we mfortable having people over." ●

Below: The sunroom was underutilized; it was furnished with a collection of leftover furniture and cluttered with houseplants. It was reborn with a coat of Eucalyptus Leaf by Benjamin Moore and rattan and caned pieces from Pier 1.

BEFORE



AFTER



## A PLACE IN THE SUN

ART SMART The watercolor previously hung above the living room mantel looks fresh against the bold green in the sunroom, which can handle the dark tone because it is flooded with natural light.

FOLLOW FUNCTION The redesigned space provides ample, versatile seating—a small table can accommodate a light solo meal or breakfast for two; the sofa can handle reading or party conversation.

COORDINATED EFFORT Pillows on the banana-leaf sofa are actually the same versions of those used in the living room in a different colorway, which ensures decorative continuity.

DESIGN DILEMMA? Send a letter and photos of your decorating problem to: Problem Solvers, *House Beautiful*, 29 floor, New York, NY, 10019. Photos will not be returned.

WRITER: GEORGE READ
PHOTOGRAPHER: J. SAVAGE GIBSON

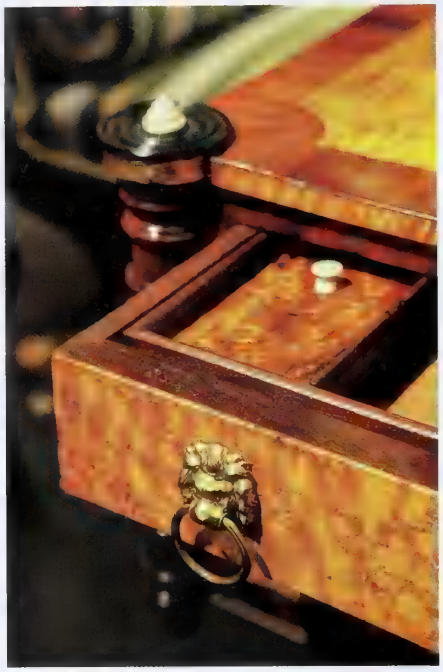
# A Fine Showing

## A much-touted antiques show in Charleston hits the ground running



THE DRAMA preceding the opening of an antiques show is particularly high when the show is new. Committees are formed, options weighed, and high hopes abound, but professionals know that getting things right the first time is notoriously difficult. Many of the country's great shows endured years of trial and error before finding just the right tone, mix of exhibitors, timing, and venue. So it is news when an inaugural event thunders out of the gates right from the start.

This occurred at the Historic Charleston Foundation's first annual art and antiques show. The foundation was delighted at the results, and a majority of the dealers avowed that they had sold far more of their best pieces than they had initially expected. The event was held in the large, airy annex of the Carolina Yacht Club, situated in the oldest part of the city among rows of columned and whitewashed neoclassical buildings that comprise a sublime assemblage of historic and idiosyncratic architecture. Visitors entered through a tented arcade with a perfect view of the broad harbor with its palm-strewn islands, packs of racing sails, and flags flying over Fort Sumter.





It would be hard to imagine a more stylish setting for such an exhibition, and the style was backed by substance.

None of the exhibitors underestimated the potential of the relatively unknown Charleston market; pieces of the finest quality >



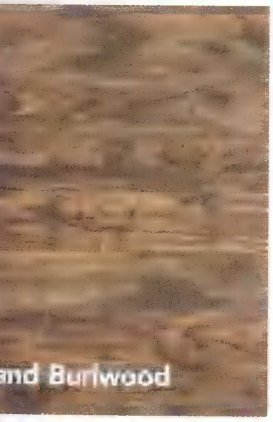
## IT'S IN THE DE

**PHILADELPHIA STORY** 1820 Philadelphia table is a tour de force of tech virtuosity, composed of eye maple, striped mapl mahogany, ebony, and i fittings, in bronze and g have been cast and cha remarkable detail. The l base was popular amon 19th-century cabinetma is often associated with York workshops of Dunc and Charles-Honoré Lan Unfortunately, the produ this piece is not known.

**THE REAL DEAL** A nauti scene forms the center p of an 18th-century mant surround (left) made of deal, or pine, rendered b Ramage & Ferguson firm Scotland. The superb qu of the carving is evident delicate details: the maid face and slender fingers the seashells and fine we coral. The piece may hav originally crafted for a se family, or for a Scottish n house on the coast.




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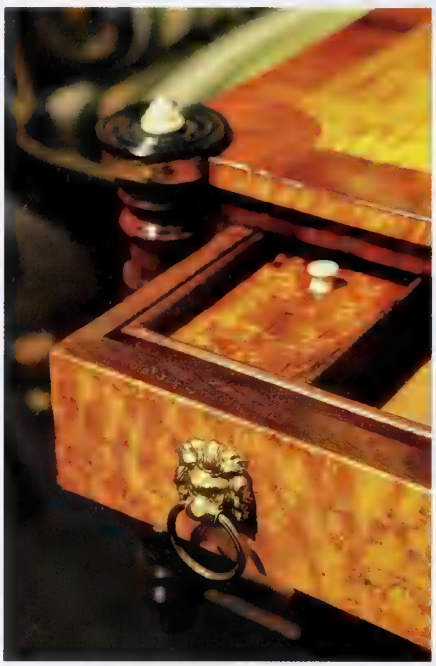
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were found in every booth and in every price range. Stuart Feld of Hirschl & Adler Galleries in New York brought a stunning group of American works dating from the early 19th century—a period currently in vogue. The furniture and paintings included a particularly delicate portrait of an unidentified Colonial-era plantation owner in a crisply rendered West Indian landscape of lush palms and dewy-leafed tropical foliage.

Across the aisle, Joel Fletcher and John Copenhaver of Fredericksburg, Virginia, parted with the majority of a splendid selection of Parisian drawings and watercolors, all within the reach of most collectors at prices ranging from a few hundred to several thousand dollars. Their showstopper was a brilliantly theatrical gouache of Josephine Baker that combined the severe lines of the Art Deco period with the raw colors of Fauvism and attracted crowds of admirers.

The wares typical at an antiques show were abundant: American and English furniture, 19th-century landscapes, and what the trade calls "smalls"—miniature coffers inlaid with *pietre dure* and exotic woods, objects of vertu, lacquerware, European paperweights, and netsukes. There was also diversity and surprise. Juxtaposed with the giltwood and mahogany standards were whimsical 19th-century garden toadstools, wild-eyed Minton majolica monkeys, and a breathtaking display of European antique jewelry, all reminders that the best shows are not just ostentatious displays with price tags to match. First-rate shows, like great works of art, are a confluence of creativity, technical mastery, and artistic whimsy. They offer smart furnishings for livable interiors along with the visual and intellectual delight of the odd, the eclectic, and the rarely seen.







## CLOSE INSPECTION

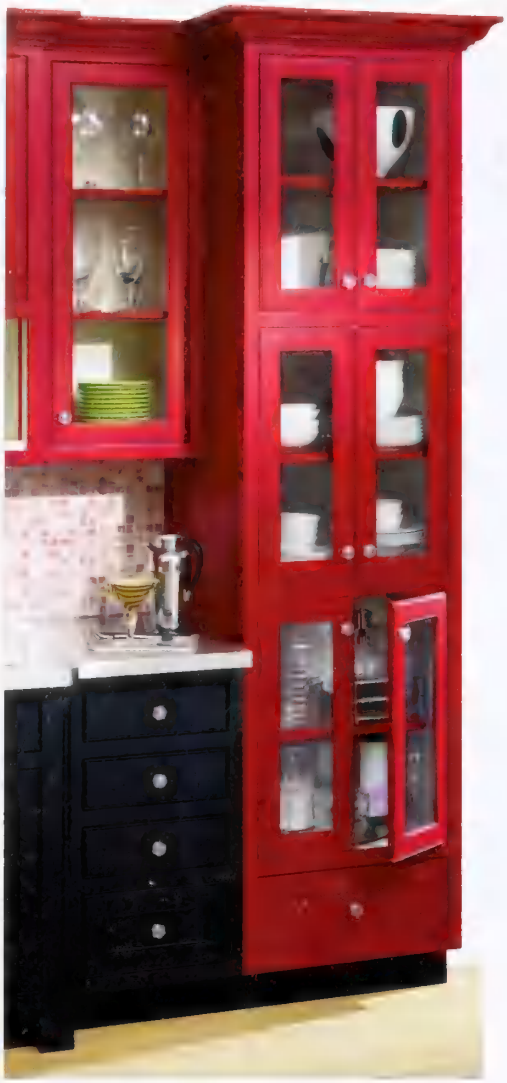
**PRIME PIECE** The Chippendale design of a c. 17 London bureau cabinet (top left and above) wa executed in vigorously figured mahogany and precisely fashioned and joined by the cabinetm with moldings on the borders and edges. When was produced it was illegal for cabinetmakers t work in metal, so the gilt-bronze drawer pulls ar escutcheons would have come from another sh

**GOLD MINE** George Read studies the underside an 18th-century English caned chair (left), whic shows signs of its age and provenance: a tobac toned patina on the surface of the raw wood, tr of handsaw marks, and the absence of wooden pegs, which are rare in English chairs. Thomas Chippendale produced a set nearly identical to example for Paxton House in 1774, but his desig were so widely known then that no piece can b definitively attributed to him without unbroken documentation of its ownership.

Kitty Robinson, director of the Historic Charleston F dation, says that credit for the show's success belongs organizers, Sandy and Josh Wainwright, the volunteers served on show committees, and the city itself. "We k from the first day that we were going to have to give i all. So we did," Robinson says. "Charlestonians are incre supportive of culture and preservation. Two of our pa even chartered a plane from New York to get here in for the opening party. Going overboard for visitors c naturally to us."

There was also luck. The weather was balmy and cool the city's famed gardens were at their absolute peak. T are some things that even the most organized commi can't control.


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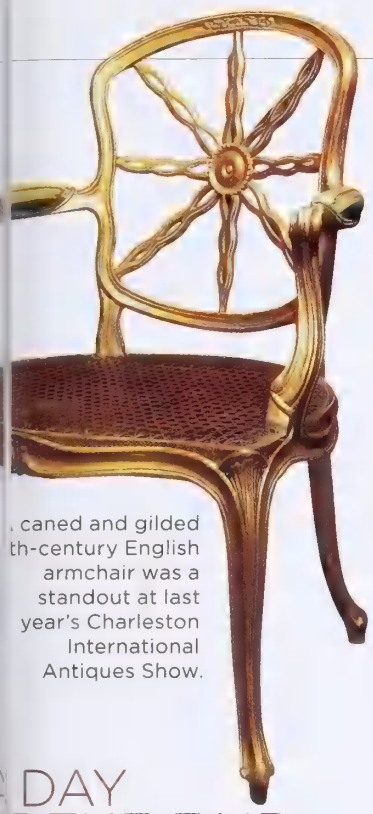
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WRITER: MARIO LÓPEZ-CORDERO PHOTOGRAPHER: BRENDAN PAUL PRODUCER: EDWARI

# Outside the Box

## *HB*'s associate editor Edward Ross finds a cache of secondhand frames that inspires a riff on botanical pr

Ross tones down a modern setting with an arrangement of botanicals that has the charm of traditional prints, but none of the stuffiness. Danish commode is from Niermann Weeks; Tripod lamp from Hinson & Co. Vladimir Kanevsky designed the cabbage tureen and plate, which has a minimalist sensibility with the presence of sculpture.

Edward Ross set out for the flea market in the Hell's Kitchen neighborhood of Ne with frames on the brain. Recently possessed of a set of black and white etchings been priced out of a professional framing job with a budget-busting $675 estimate original mission was to scrounge up some frames he could use to display this new tion. The plan went awry when the group he found proved incompatible in size it comes to shopping, however, improvisation is a skill that sets the savvy apart fi empty-handed; Ross quickly understood that with a little effort and a relative pittan for a set of six frames), he could ape a classic decorating strategy in a modern wa



## GET THIS LO FOR LESS THAN $100

At the flea market, Ross took advanta find of old picture frames to display pr leaves for the look of botanical prints.

- To introduce color to a stark white hallway in which the pervading sche was neutral without jarring the scen painted the frames a uniform shade fit his aesthetic and complemented fern he chose for display. Four Leaf (573) by Benjamin Moore is a green unconventional edge, but variations primary color would have worked. W matting ensures a clean look, but a l pale blue could add depth and com
- Fern leaves have a simple graphic that jibed with the decor. Because o uncomplicated structure, they are ea press.
- Once the frames were painted, Ro utilized the help of professionals to f them with glass and mat the fronds, cost $70. He gave explicit instructio regarding placement of the ferns, so wouldn't all face the same direction final assemblage.
- An even, symmetrical arrangemen essential, especially with frames of v sizes. Form a square or rectangle fro disparate frames and hang them in a grouping.

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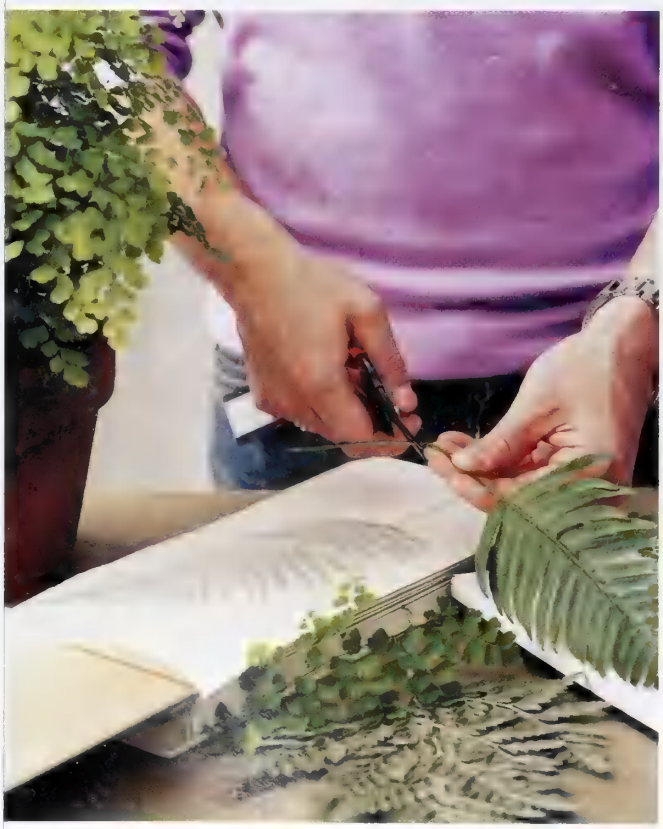
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# FINDING A FRAME

The selection at the average flea market should be prodigious, but it might be difficult to find a set of identical frames. Don't be discouraged. "I didn't look for a matched set," says Ross. "A hodgepodge has more character." Before purchasing, Ross devised a hanging plan, laying out different configurations of frames on the ground to form a grouping that was the right shape (a vertical rectangle) and size (he had measurements of the wall space he intended to fill). He bought all six frames at one stall, but counsels shopping around until you find what you need: "In the space of one market you can definitely find enough for a collection." Seek solid frames in good condition, and, since you'll paint them, don't worry about the material or finish. "Look for interesting shapes—especially circles or ovals—or interesting features like carving." Price hinges on quality: Ross nabbed the lot for $20, but would pay the same amount for a single, special frame.



Botanical prints can retail for $400. Ross separated the fe sprigs from a bunch of $10 deli roses to get a similar loo



# A PRESSING ISSUE

A ready-made set of botanical prints or pressed foliage ca retail for upwards of $400. Ross separated the fern sprigs a bunch of $10 deli roses to get a similar look for less than quarter of the price. Almost any kind of greenery will work

- Select simple specimens like oak or maple leaves, an avoid large flower heads like roses or peonies, because can flatten unpredictably. Leaves from the following pl will lend well to pressing: gingko, hydrangea, variegate holly, eucalyptus, and ficus.

- You don't need a flower press—an empty photo albu without plastic liners will do. Place the leaves on separa pages between clean sheets of parchment paper. Wrap brick or rock large enough to apply heavy, even pressu in brown paper (when not in use for pressing it'll make tidy doorstop) and lay it on the album. It takes two to t weeks for the leaves to set and fully dry.

Use a sharp pair of pruning shears to trim the stem to size at a 45-degree angle, which will give the finished set an ordered look. For more details, see Resources.


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WRITER: PERDITA BU

# Secrets of the Summer

## A stash of old letters holds a special gift for a single mother seeking solace during a season in Maine

"THE FOUNDATION," the letter said, "also has a pleasant old house in Maine that will be available for the summer."

The foundation in question was a small Boston concern that provided grants to artists. At the time, I was the recipient of one such grant. I was also divorced and living with my three-year-old daughter on the top floor of a house in Cambridge. We had four rooms with a bathroom, but no ki We managed with a fridge, hot plate, and a bulky forer of the toaster oven. If the latter two were plugged in same time, however, fuses blew downstairs. Cooking some ingenuity, and dishes had to be done in the bathtu offer of a house in Maine for the summer would deli from difficult housekeeping as well as o sive heat. I was ready to take it sight u The foundation, however, would not en anything so raffish. It was arranged that and I would drive up one Saturday to see house would suit us.



The town was a mile or two inland the coast, its main street running down a tidal river. The graceful Federal house on a side street, its clapboards painted a pink, the lawn still patched with winter We were shown the house by the winte ant—a painter with a wife and baby. more rooms than I clearly remember, an tia chose one for herself immediately. headed back to Cambridge, she compo song about it in the backseat. I watched the rearview mirror, golden curls bobbin in OshKosh overalls sticking straight front of her. I was elated to think that I be providing her, even temporarily, wit kind of life I felt she deserved: a real with a garden to play in and sandy be like those I remembered from my own hood. In that charmed place, so different our make-do living arrangement, she wo last be safe.

When we returned in June—our V wagen loaded with toys, books, and n scripts—the lawn was green and huge pe drooped their ruffled heads over the walk. In the orchard behind the house, lu flowered in ribbons of blue, purple, and

"Hurry up," said Portia as I fumbled the keys. "I want to see my room."

The door to the room she had chose out of the master bedroom, a tiny chil

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size door. The eaves of the little room sloped steeply; a skylight framed the branches of the apple trees.

"Look," I said. "You can lie in bed and look up at the leaves." But Portia was foraging in a wooden chest at the foot of the bed.

"He didn't leave *anything*," she wailed. "The baby didn't leave anything except some dumb blocks."

That first night, Portia finally fell asleep after the requisite four stories. I sat in the kitchen with a cup of coffee, a real kitchen with real appliances, a big table, and enough chairs for a party. A car passed in the street. In the driveway, the Volkswagen waited to be unloaded, but I couldn't leave the unexplored territory of the house.

I did, in fact, know something about its history. I knew that a woman named Eleanor Kittredge had created the foundation in memory of her son, John. I knew she had bought the house in middle age after years of living abroad, following the cycles of her husband's naval postings. His portrait, in full uniform, hung in the hall above a glass case full of medals. There was no formal portrait of Eleanor, only a photograph on the piano in the front parlor of her as a young woman in a wedding dress, her expression at once proud and wistful. Their years abroad were tangibly recorded in Italian pottery, paintings of alpine meadows, the marble statue of Buddha under the lilacs. If I was interested in their lives, the painter's wife had said, Eleanor Kittredge had left a trunk full of letters in John's room.

In the next week, I learned the geography of the town, found playmates for Portia, and the closest public beach. In the evenings, when Portia was in bed and I felt released from the pressure of another spirit, I wandered through the garden, past the apple trees and the Buddha into the lupines. The white marble of the Buddha held the light so that it glimmered among the lilacs even on cloudy nights. Walking back toward the house through the lush grass, I could hardly bear to remember the trampled Cambridge yard with its straggling rhododendrons. I dreaded going back.

Another week or two had passed before I unlocked the room at the top of the back stairs that had been John's. The house had so many rooms I hadn't needed another. This one, narrow and low-ceilinged, ran the length of the old wing of the house. A brass bed was covered with a faded patchwork quilt; bookshelves were crammed with children's books and old copies of *National Geographic*. A corner cupboard held model ships and soldiers.

This was a child's room, although I knew John had never been a child in the house. His childhood had passed all over Europe as his father charted his way from capital to capital. Yet the room did not seem artificial, just a child's room in a summer house that had been closed up. The books were grouped for children of different ages, beginning with Beatrix Potter and running through *Winnie-the-Pooh, The* *in the Willows,* the Oz books to adventure stories and l on science, nature, and mythology. A typed note taped top shelf read:

ANY CHILDREN IN THIS HOUSE
MAY READ THESE BOOKS

"A boy lived here," Portia said when I took her up the next morning to choose some books. "But he had books."

We gathered up the Oz books. Portia was addicted t I had made her Ozma's poppy crown out of crepe pa Halloween. As we left, I noticed the red lacquer trun fleetingly remembered what the painter's wife had said Eleanor Kittredge's letters.

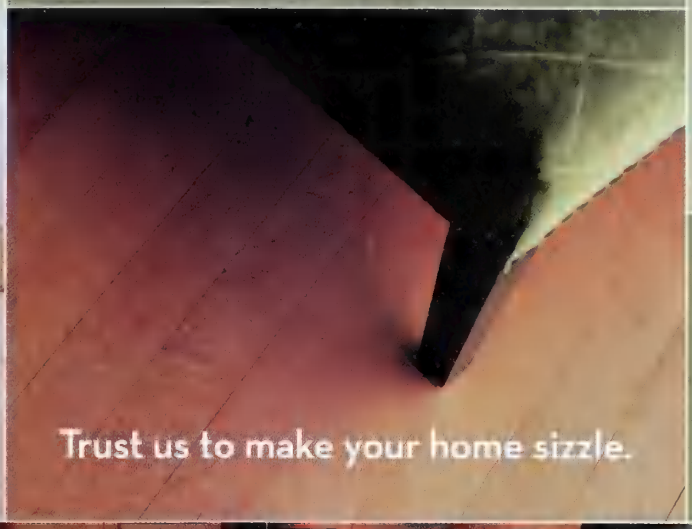
I loved being in the house. I felt as though I had found us a solid place, a house of our own, not some encampment in a few rooms. This secure haven was onl porary, I knew, but I longed for it to be permanent. I w Portia to go to the little public school across the stree grow up with the children next door with whom she played in the orchard. I wanted her life to be predic protected. After all, it was she who held my life togethe determined our days, established our routine. The fr I made in the neighborhood were worth the effort be they had children Portia's age. We went regularly to the with the wife and children of the town policeman, i police car, although we couldn't use the siren. The eve alone were mine, and on one of those hot nights whe even the ghost of a breeze moved the lilac leaves, I o the lacquer trunk.

On top of the jumble of letters lay a sepia-colored photograph. I recognized the young woman holding th from the picture on the piano: Eleanor Kittredge. She much older than she had been in the other photograp her expression was entirely different. She looked settl longer wistful, but grounded. The letters were stacke mell, not even tied in packets, some still in thin blue a envelopes postmarked London, Paris, Brussels. I picked out and read them in no particular order. Chronology necessary. They fell into another kind of pattern—n vertical one of history but the horizontal one of ordina Most of them were letters to her husband, who was away, and were filled with descriptions of everyday life, ner parties and people encountered, problems with se and expenses. Cities changed, and with them the na parks, museums, servants. But through it all ran the t of John: his outings, his schools, his favorite books, h ings. Our situations, though outwardly very different, I realized, actually much the same: a woman, for all i and purposes, alone with a child who became increa

*(continued on pag*



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Left: Celerie Kemble with Anchovie o
lacquered rattan Ava chaise. Below: (
topped multilevel ebonized side table

# Youth Movement

## Designer Celerie Kemble brings both whimsy and a flair for fashion to her new collection

Over the last few years, Celerie Kemble has established a reputation for a clever use of color and an appealing urban sensibility. Her new line, Celerie For Laneventure, takes cues from 1930s Hollywood and retro Palm Beach style, with youthful, quirky forms dressed in stylish fabrics. ●



Serpentine chest and ikat-covered Salon chair.

Salon chair in green velvet and cerused oak chair around a coffee table with a floating marble top. Chinese Chippendale–style mirror has a mottled silver-leaf finish.



PHOTOGRAPHER: RICHARD HAGGERTY
PRODUCER: MARISA MARCANTONIO

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WRITER:
CHRISTINE PITTEL

PHOTOGRAPHER:
PETER MURDOCK

PRODUCER:
DORETTA SPERDUTO

# A MODERN SLANT

## A traditional New York brownstone feels more expansive with a sleek, streamlined kitchen



Since the faucet is right next to the seating area, it needs to look particularly elegant. This brushed nickel Bacchus High-Arc faucet from Kallista manages to be both traditional and contemporary at the same time. Orchid photographs by homeowner Luis Mora.



THE 1896 HARLEM brownstone had already been stripped of its original details, so owners Bruce Tilley and Luis Mora had no qualms about turning a whole floor into one big living and dining space. "We love to cook for our friends and we wanted a real working kitchen that felt as comfortable as the rest of the house," says Tilley. He doesn't like to see guests awkwardly milling around an island, so their two-tiered version comes equipped with chairs ("more comfortable stools"). The work space by the offers everything a chef needs on a basis—pots and pans, knives, cu board, and spices—conveniently w arm's reach. But a pantry handle bulk of the storage (and hides the sive refrigerator) in order to kee kitchen free and clear.

"It's the typical brownstone print, long and narrow, and upper nets would have made the room



osed in," says Andrew Kotchen
rkshop/apd, who collaborated on
sign. Dark walnut cabinets blend
n the dark floors. Bright accents
e mosaic glass lamps and the chili
r-red chairs bring the warmth of
nto the room. "Those three hang-
mps used to be part of one ugly
ixture that I found at a flea mar-
ays Tilley. He took it apart and
them up—adding just the right
al touch. ●

## Eliminating the upper cabinets and relegating the refrigerator to the pantry makes a long, narrow city kitchen feel much larger





Far left: The two-tiered island offers a seat by the action. Floating shelves take the place of heavy cabinets. Countertops are made of natural stone. The Wolf range accommodates six burners, a grill, and two ovens. Above left: Deep drawers by Plain & Fancy hold pots by the stove. Below left: A Mondrianesque fiberglass screen separates the kitchen from the stairwell, while still admitting light. For more details, see Resources.

# COOKING LIGHT

A 1920s Southern house finally gets the kitchen it deserves—a bright and airy family space that hints at the old while embracing the new

The Artemide Omega lamps, a reissue from the 1960s, strike a modern note over the 13-foot-long island topped with polished Calacatta Gold marble. The cabinets were all custom made. A Dacor microwave is tucked above the Thermador oven. The LEM barstools are available at the Conran Shop.

Writer: Christine Pittel

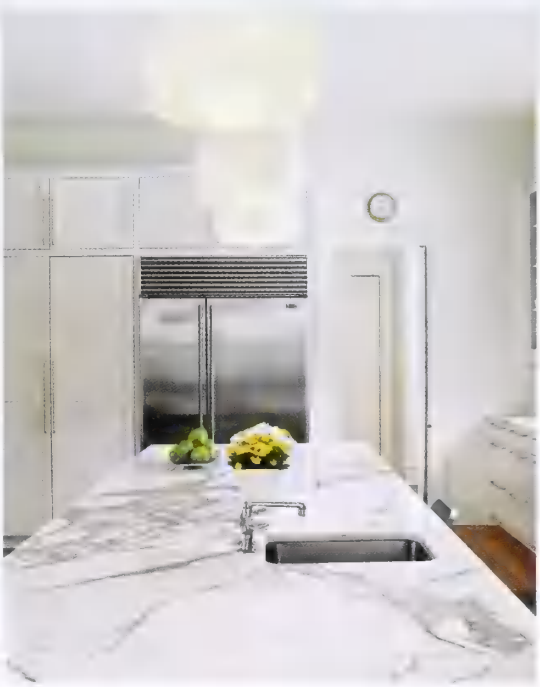
Photographer: John M. Hall



THE GRACIOUS 1920s HOUSE in Charlotte, North Carolina, had been expanded so many times that the kitchen was a wreck; all chopped up, with the refrigerator standing in the former service porch. The new owners, a family with three children, wanted a big, open space where they could easily entertain and asked Mil Bodron and Svend Fruit of Bodron+Fruit to reorganize the back of the house. The wife had one nonnegotiable demand: she envisioned a huge white marble island, the kind you might see in a venerable English country house. "I'm drawn to the cleaner lines of modernism, yet I feel a connection to the old," she says. The old-fashioned glass-paned upper cabinets are actually very clean and simple, with plain metal handles. Sleek, contemporary barstools are drawn up to the marble island while her mother's dark wood chest-on-chest stands against one wall. "The kitchen subtly reflects the age of the house without feeling frumpy," says Bodron. His client concurs. "It's light and airy and functional. Everything happens on that island. I chop vegetables, wrap presents, the children do their homework and eat breakfast there." Her designers even tucked in a warming drawer to keep the pancakes and bacon warm on Sunday morning. ●

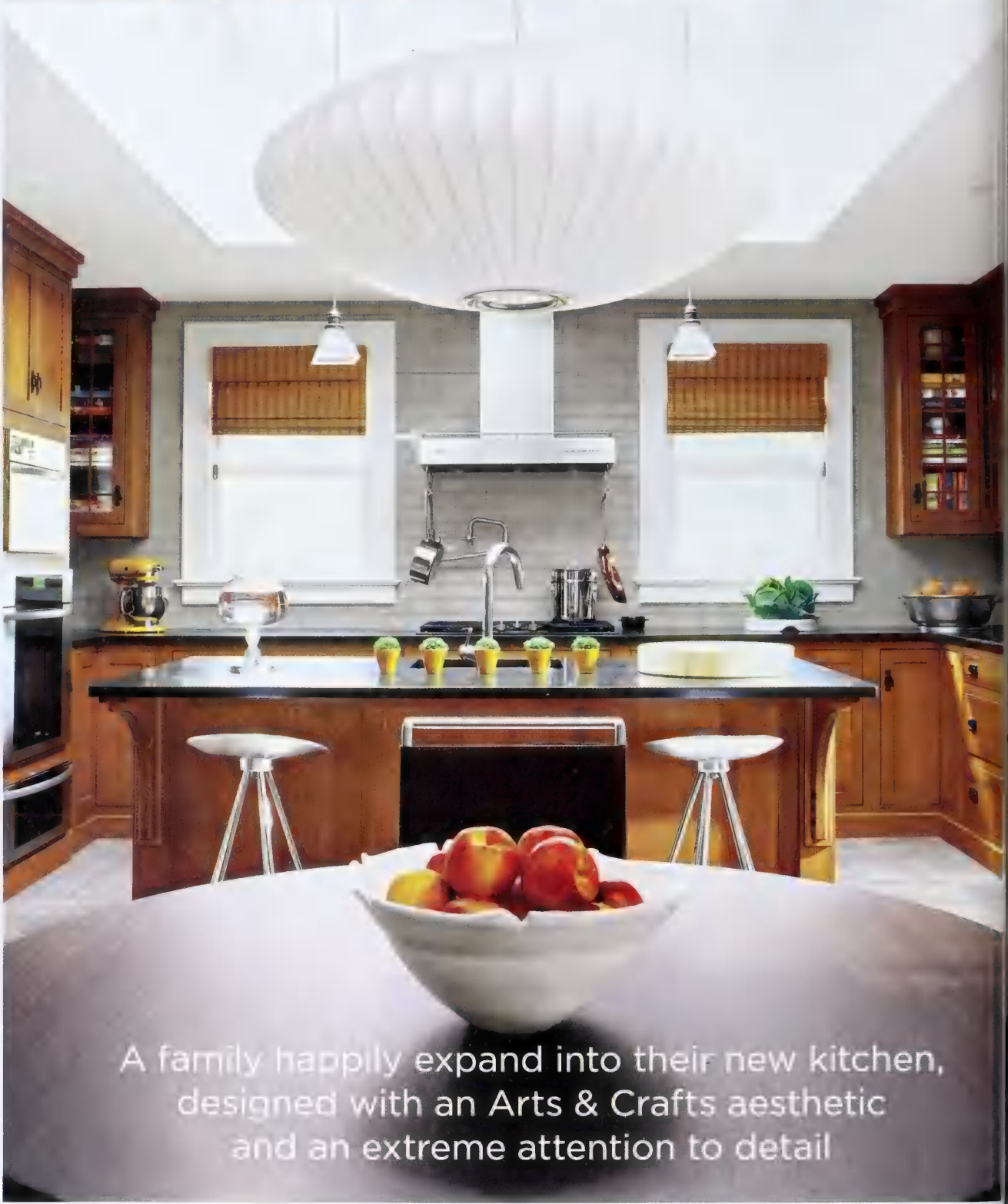






Above: Vintage Saarin chairs surround the expandable Ponte tabl from Casa Milano. Nort Carolina artist Anders Lundy made the whirlig Far left: The Thermado range includes a griddl and the client paired it a wall oven, which does require bending down. A pull-out pantry is set the wall just to the left the Sub-Zero refrigerat Opposite: A swinging c and handsome bullet h from P. E. Guerin on the cabinets contribute to old-fashioned look of t butler's pantry. For more details, see Resources.

# MISSION ACCOMPLISHED



A family happily expand into their new kitchen, designed with an Arts & Crafts aesthetic and an extreme attention to detail

iter: Roslyn Sulcas

otographer: Eric Piasecki

ducers: Mary-Ellen Weinrib
Edward Ross



A handsome Franke faucet behind the cooktop lets an All-Clad pot fill up with ease. Glass subway tiles by Artistic Tile. Opposite: Storage was created for all the appliances, with the exception of the KitchenAid mixer, leaving counters clutter-free. Jamaica bar stools from Knoll Studio; antique white pottery bowl from Sentimento. Pendant lights over the island are from Restoration Hardware. The peaked ceiling has four skylights, and makes the kitchen feel even larger.

WHEN THE OWNERS of a 1920s bungalow-style house in Metuchen, New Jersey, decided to renovate their galley kitchen, they were shocked to discover how much it would cost to alter their existing space. "Then we thought, perhaps it wouldn't take much more to build on a whole new room," says the husband.

They were right. After talking to architect Daniel Topping they decided to expand their kitchen space by 14 feet, almost tripling its size. While Topping drew up building plans, the homeowners turned to kitchen designer Charlie Rini. "They both had particular needs," says Rini. "The wife cooks more, and had practical demands, and the husband had very clear ideas about details like hinges, and what kind of look he wanted."

That look was based on the Gustav Stickley Mission furniture found in the rest of the house. "We wanted the kitchen to have a modern twist," says the husband, "but to keep a visual flow through the home." Custom cabinetmakers Plain & Fancy responded by creating cabinets from quartersawn oak with inset doors and a small wood square inlaid into the antiqued glass door frames. "It was details like this—and the curves on brackets under the cabinets or on the toe kicks—that give the kitchen such a finished feel," says Rini.

Together with the owners, Rini created zones for cleaning, food preparation, and cooking, then worked out what kind of storage they needed. "We look at how many units of silverware there are, how many glasses, whether an extra-large pot or a bulky ice cream machine needs housing; so that in the end there is a place for everything." A tall cupboard in a passageway acts as a pantry, and a central island holds the sink and dishwasher, while a microwave-toaster is concealed under the cooktop. Unusually, the stovetop is placed on an opposite counter between two windows. "Because we have young children, I didn't want the range to be close to where they might sit or eat," the wife explains. "On the other hand, the microwave is low and accessible to them, which they love."

"It was small details—the curves on brackets under the cabinets or on the toe kicks—that give the kitchen such a finished feel"







Top: The cramped galley kitchen had a table pushed up against one wall and inadequate cabinet and countertop space. Above: New cabinets, built up to the ceiling, provide extensive storage capacity, and incorporate new appliances like a Sub-Zero wine refrigerator, and a Miele coffee maker. White porcelain jar from Amy Perlin. White military mug, creamer, and pot from Hermès. Roman blinds by Hunter Douglas. Porcelain flooring is from Artistic Tile.



Left: Cupboards next to the doorway to the dining room incorporated a small—and usually messy—desk. Below: New cabinets make full use of the space for greater pantry storage. On the other side of the door, cubbyholes created for each family member are built under the cabinet in order to provide a place for papers. A garbage disposal unit in the island, conveniently close to the food preparation area, allowed the unsightly trash can to disappear. Island faucet and sink by Franke. Hanging light by George Nelson through Design Within Reach. Kitchen table by Ligne Roset; chairs by S. Russell Groves.

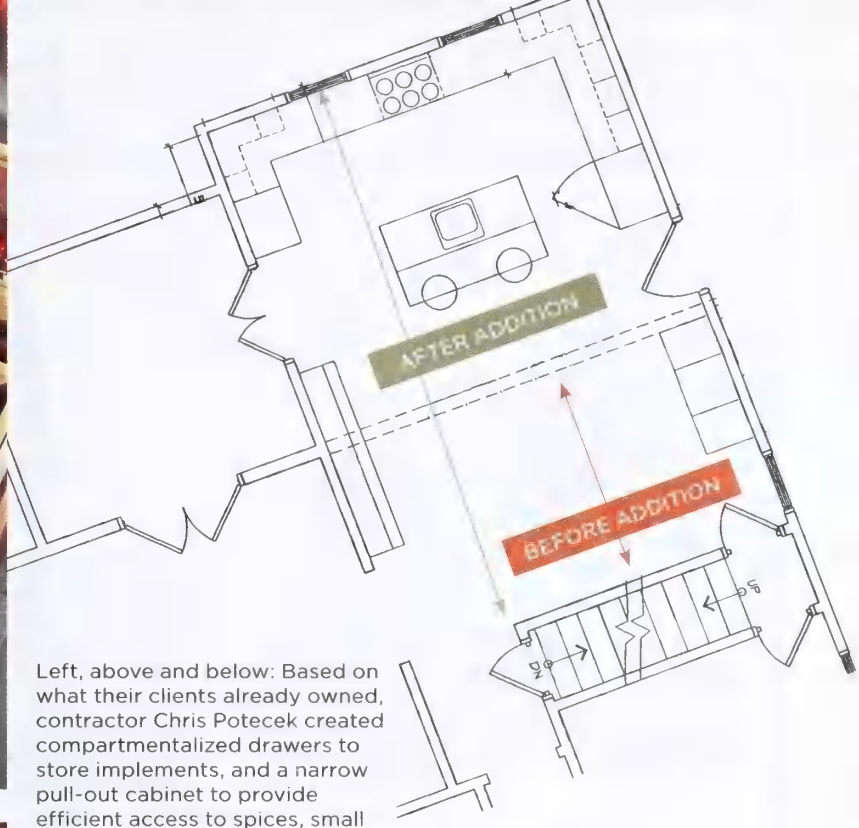
"We look at how many units of silverware there are, how m
glasses; so that in the end, there is a place for everythin



A screened porch leadin
the kitchen existed befo
renovation, and is now t
perfect complement to
open, airy design of the
space. Furniture by Janu
Glass fish bowl from An








Left, above and below: Based on what their clients already owned, contractor Chris Potecek created compartmentalized drawers to store implements, and a narrow pull-out cabinet to provide efficient access to spices, small boxes, and packages. Right: Plans o the kitchen before and after the renovation show the appreciable gain in square footage.

## MEET THE DESIGNERS



Charlie Rini and Kim Evans (left), together with Frank O'Leary opened Cranbury Design Center in Hightstown, New Jersey, five years ago, with decades of accumulated experience in kitchen renovation behind them. "We really take a lot of time to listen to the client," says Rini. "On this job we talked to the homeowners for about five months before we even began to draw up plans. It's not about what we want, it's what they want."

he owners were similarly decisive about appliances, sing Miele for all their cooking needs. "We liked the of their appliances," says the husband, "and discovered hey made a steam oven, which was exciting." They also led to splurge on a high-end Miele coffee machine, which ilt into the cabinetry. Both are favorite purchases, as is all Sub-Zero refrigerator for champagne and wine. "It's you think of as the luxury items that we use all the time," he wife.

The attention to detail that marks this kitchen was carried through to the countertops. "We used a granite surface," says Rini, "but honed it to take off the sheen and keep the period style consistent." Glass subway tiles on the backsplash provided another textural feel. Task lighting under the cabinets and over the island concealed appliances that slide out to the user, and black zinc handles used throughout were final touches. "Now we spend so much time there as a family," says the husband. "It really feels like the heart of the house." ●

Producer: Samantha Emmerling

# A CLOSER LOOK

From faucets to countertops, here's what you need to reproduce the styles and designs featured in the pages of *House Beautiful*






Bacchus High-Arc fauc in antique copper finish by Kallista.

A gooseneck faucet, like this one used by Bruce Tilley and Luis Mora in their New York home ("A Modern Slant," p. 76), is by definition a traditional design. But these other contemporary interpretations offer the possibility of reconciling an old-fashioned style with a sleek modern look. With their oversize curves and ornamental touches, these faucets will always stand out; use them as Tilley and Mora did, as a sculptural presence in their own right.



KWC's 1922 faucet in chrome finish.



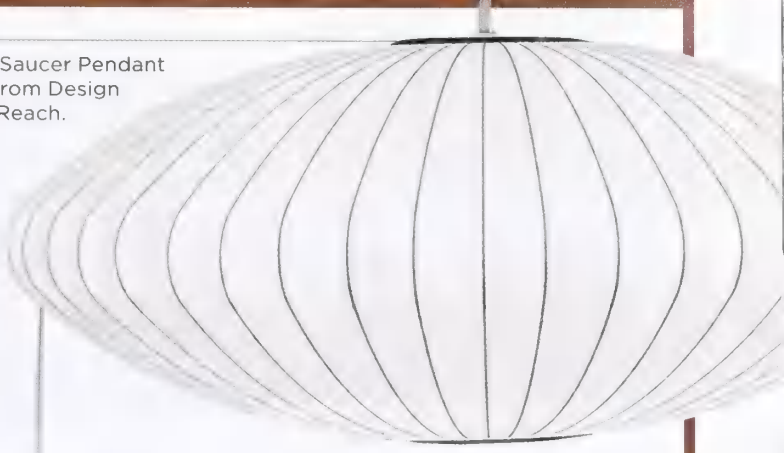




Rohl's Bridge faucet in satin nickel finish, from the Perrin & Rowe Collection.




Nelson Saucer Pendant Lamp, from Design Within Reach.



The iconic Nelson Saucer Pendant Lamp (above) hangs over the kitchen table in an Arts & Crafts–influenced New Jersey kitchen ("Mission Accomplished," p. 84). It's a testament to this 1947 classic design that it fits perfectly into interiors that are traditional or contemporary. This reinterpretation of classical Japanese rice paper lanterns is made by spray-coating a frame of steel wire with a layer of translucent plastic. The use of plastics and other synthetics as lighting materials is now widespread, and many manufacturers offer models that sport innovative designs yet remain relatively inexpensive. For more details, see Resources.



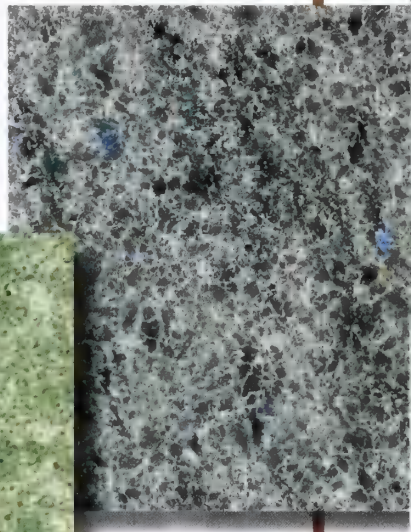
and fiberglass
n Light by Moooi.



Plastic IQ Light by Holger Strom, through MoMA Design Store.









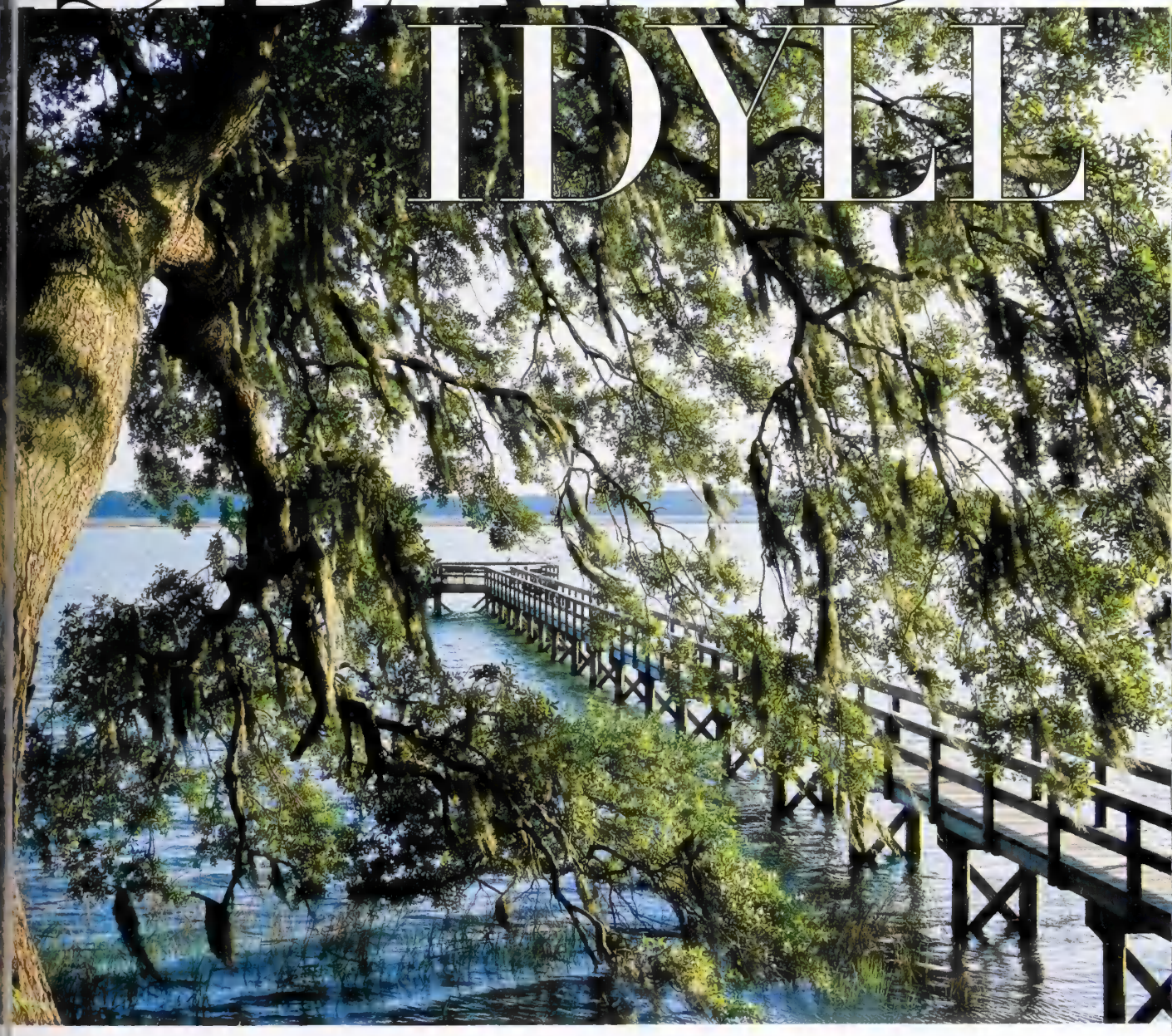
marble island, "the kind you might see in a venerable country house," was one non-negotiable demand from hts in the renovation of a Charlotte, North Carolina, ("Cooking Light," p. 80). That effect was achieved with atta Gold marble, but other natural materials like quartz te offer excellent alternatives, particularly if you are ed about stains. Clockwise from top left; Bianco Carrara from Ann Sacks; Blue Eyes granite from Walker Zanger; rion quartz from Silestone.

Writer: Ted Loos
Photographer: J. Savage Gibson
Producer: Brice Gaillard



A beveled-glass door in the Southern style is a favorite touch for everyone who visits the Spring Island home of Jim and Sharon Edwards. Opposite: The house has a spectacular view of the Colleton River.

# ISLAND IDYLL



A South Carolina island retreat appeals to young and old alike, thanks to a unique design created by a team of Atlanta architects


Faces of the Twentieth Century
HAUNTED OF RUINS

HE GREATEST GENERATION to Generation X, the media love
Americans into groups. But most people don't fit neatly under one
ney often straddle more than one generation, or identify with one
ved from their own.

d house can span generations, too. For proof, look no farther than the
im and Sharon Edwards, located on secluded Spring Island in South
s Colleton River. It was designed by an Atlanta firm called Historical
with an eye toward representing the vari-
s in a house's life all at once.

ad of one large volume, the house has
mass and a minor mass connected by a
y that forms a strong axis. The latter, con-
he large, separate kitchen and attached
oom, seems as if it was added on, even
he house was completed as a whole.

call it generational architecture," says
lant, who worked with his partners Aaron
d Historical Concepts founder Jim Strick-
he project. "It looks like a farmhouse was
by a second and third owner as their
came greater."

ne Edwardses, who frequently host their
grandchildren, this generational idea
ot of sense. "I wanted it to have a sense
g been there for a very long time," says
a part-time interior designer who deco-
house herself. "And I wanted my grand-







Top: A French farm table and a picnic bench turn this part of the great room into a casual dining area; it can also be surrounded by armchairs for a more formal feel. Above: The house's exterior is taupe with Charleston green trim. The crimped metal roof is meant to give it a farmhouse look. Left: Sharon Edwards mixed new pieces with antiques, like this English desk and a collection of silver vases. Opposite: A view of the great room with its large windows shows how the house takes advantage of river views. The sofa and club chair are by Ralph Lauren.



children to come there and feel like I h
there all my life."

Former residents of Connecticut and
the couple relished the chance to enjoy an
a low-density private island. They wanted
the local character as much as possible.

The house may be asymmetrical, but th
cal revival look draws on Southern roots,
its informal crimped metal roof, a detail
farmhouse feel.

The old-fashioned beveled-glass front d
a point of particular importance to Strickla
wanted to give it a lot of depth," he says.
of having just a two-dimensional door, we
play with it in every dimension."

The house's lot may only be an acre
terms of location, it packs a wallop. The Ed
wanted every room to get the spectacular
the Colleton River in the back; except for th
they got their wish.

Screened porches were a major part of
egy that Sharon calls "bringing the outside

"I wanted the house to have a sense of having been the
for a very long time," says Sharon Edwards, "and my
grandchildren to feel like I had lived there all my life

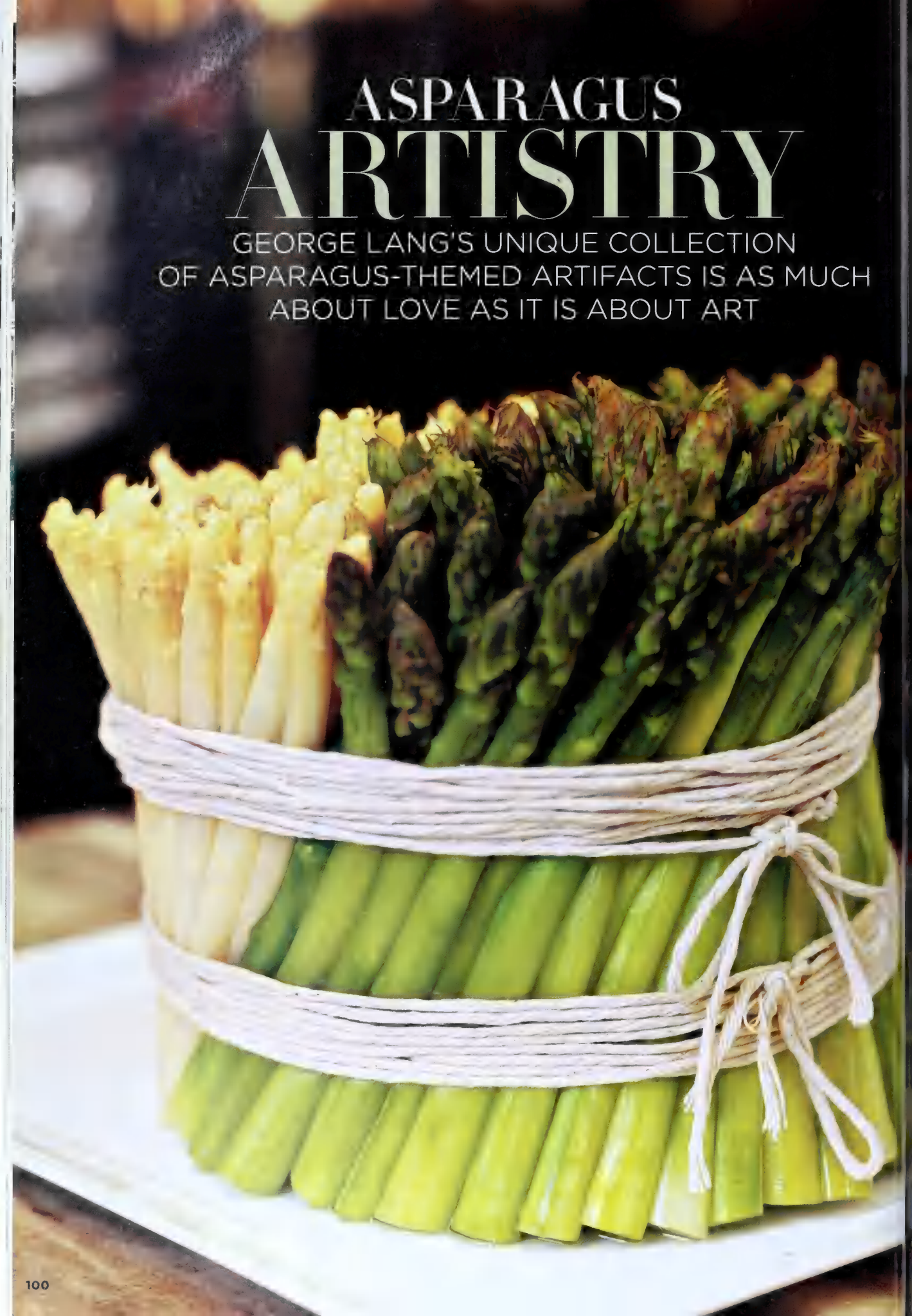


Above: From the back, it's clear that porches make up about half of the house's 8,200 square feet. Right and opposite: The kitchen is effectively a separate wing of the house. Sharon Edwards hired specialty painters to give the yellow bead-board walls an old patina. Despite the casual kitchen feel, she chose Brunschwig & Fils fabric for the chairs. Some of the wood for the floors, walls, and vaulted ceiling came from an old house in Kentucky. The antique armoire was retrofitted to hold a TV, and Oriental rugs were scattered throughout.



# ASPARAGUS ARTISTRY

GEORGE LANG'S UNIQUE COLLECTION OF ASPARAGUS-THEMED ARTIFACTS IS AS MUCH ABOUT LOVE AS IT IS ABOUT ART



WRITER: PATRICK DUNNE

PHOTOGRAPHER: TRIA GIOVAN

PRODUCER: MARY-ELLEN WEINRIB












1. At a recent party, George Lang complemented his tasty asparagus creations with an Egri Chardonnay from a vineyard he once owned.

2. A drawing by renowned illustrator Milton Glaser was a gift to Lang many years ago. It became his business logo and the inspiration for an extensive collection of asparagus-inspired art.

3. One of Lang's asparagus appetizers rests on a napkin from his world-famous New York restaurant, Café des Artistes.

4. Renowned raconteur, collector, and restaurateur George Lang.

5. Party guests included, from left to right: Avon Jong, LeRoy Neiman, Jenifer Lang, George Lang, Shirley Glaser, Milton Glaser, and Patti Greaney.

Opposite: A perfect bundle of early spring white and green asparagus inspired Lang to offer hors d'oeuvres to a few friends in a private corner of Café des Artistes.

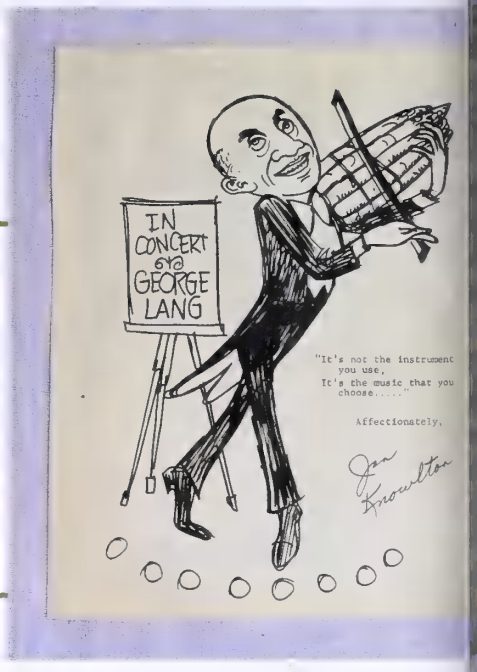
IT'S SPRING, and according to George Lang fancy, young or not, should turn to asparagu this idea should strike Lang and his wife, Je obvious is not surprising. The substantial co of asparagus-related articles filling the sh their New York apartment, country hou office produce more than a few sublimi gestions. "Should a commercial designe a perfectly shaped food, it would have like asparagus!" says Lang, who ma that this is why so many artists thro centuries have depicted the sprout.

Lang recently served an extrao sonnet of asparagus hors d'oeuvr cocktail party—an homage to his co and his friends. If anyone should h an event it is Lang, a renowned pres the international restaurant commun for the last 30 years proprietor of C Artistes on Manhattan's Upper West S Forget the celebrities who clamor to be seated at his café; it is Lang hims keeps the spotlight focused on the rest Urbane, courtly, and erudite, his conve are peppered with classical allusions, refere obscure culinary texts, and down-to-earth ver



## THE TRUFFLE WITH GEORGE

George Lang has said that good timing accounts for many of his successes, a valuable gift he may have nurtured at music school while training as a violinist. Since then he has become a maestro, and alchemist, and a fabulist of food. This mood was captured in a drawing of Lang by J. Knowlton (right). His world and the people in it are colorfully depicted in his autobiography, *Nobody Knows The Truffles I've Seen* (Knopf, 1998), which reads as part thriller and part sheer magic.







"MY ASPARAGUS COLLECTION TELLS A HUMAN STORY. AT HOLDS IT TOGETHER ARE THE CONNECTIONS TO PEOPLE WHO PLAYED A ROLE IN ASSEMBLING IT"

ions. He also has written a striking mem- had a bit part in a major film. At an age ost men think of retiring, he formed a new ship with friend Ronald Lauder—together ived *Mitteleuropa*'s most glamorous Belle restaurant, Budapest's famed Gundel— uired Hungarian vineyards that annually d award-winning wines, including a Tokay i Chardonnay.

g's collecting spirit is not limited to all asparagus, and his avocation has always rected by associations with his personal started a collection of repeater pocket when a customer in his restaurant pulled that reminded Lang of the timepiece car- his father. His prodigious hoard of cook- nd culinary-related volumes began when, lent in Rome, a 17th-century book written chef of Cardinal Aldobrandini tumbled tack he was searching and literally hit him nead. The asparagus collection was born is good friend, renowned illustrator Mil- ser, suggested using a bunch of asparagus go for Lang's consulting firm.

is the gentlest of collectors; the rare s him but the ordinary is equally treasured nt by an admirer. "For me, my asparagus on, which is full of good, bad, and indif- xamples, tells a human story," says Lang. holds it together are the connections to who played a role in assembling it." ●







Clockwise from top left: A friend of Lang's sent him these porcelain asparagus sprouts by Tiffany & Co. At the party, Lang served salmon-wrapped asparagus hors d'oeuvres prepared by former chef Ari Nieminen. Lang's collection includes an antique English porcelain spoon rest. Another favorite piece is the Belle Epoque Limoges plate. Sampling wines at Café des Artistes are, left to right, Milton Glaser, Patti Greaney, George Lang, and Shirley Glaser. Opposite: A fine 19th-century English majolica plate. For more details, see Resources.

Writer: Stephen Henderson Photographer: John Coolidge
Producer: Katherine Pearson



# PERFECT PROPORTIONS

A midcentury California classic is lovingly restored and furnished with pieces from each of its seven decades of histo



Clean geometries predominate in the room, where a Mies van der Rohe daybed works perfectly with the Edward sofa and Circle2 coffee table from the De Sousa Hughes Collection. Painting by Ed Moses.











This page, clockwise from upper left: A striking collection of yellow urns from J.F. Chen in Los Angeles dominates the entrance hall. The front facade of the house. A 1960s gold-plated and crystal chandelier hangs above a walnut Holly Hunt Tonneau Table. Painting above piano is by Donald Sultan. Opposite: A 1940s Jean Royère cabinet under the stairwell holds a Milano lamp by Nancy Corzine.

G THE 1930s, '40s, AND '50s, William Wurster built what he liked to call "large small primarily in northern California's Bay Area. His pioneering designs created flexible interior ith high ceilings, lots of light, and easy access to outdoor living spaces. Rather than draw atten- hemselves through ostentatious materials and adornment, the houses were conceived as frames s of the surrounding landscape.

ster constructed more than 200 homes and, even during the Depression, business boomed. In was hailed by this magazine as "an architect whose work has already had a powerful influence American scene."

legantly restrained style is aptly described by the title of Marc Treib's *An Everyday Modernism: uses of William Wurster* (University of California Press, 1995). But though Wurster's genius was zed in his lifetime (the American Institute of Architects awarded Wurster their highest honor, d Medal), his reputation has ebbed since his death in 1973. Sadly, the subtlety of detail prized ster is often overlooked today in favor of more flamboyant, "Look at me!" architecture.

was nearly the case a few years ago for a young family who had outgrown their Edwardian


"As a foil for this serenity, we needed visual art with lots of texture and surface that wasn't intimidating"

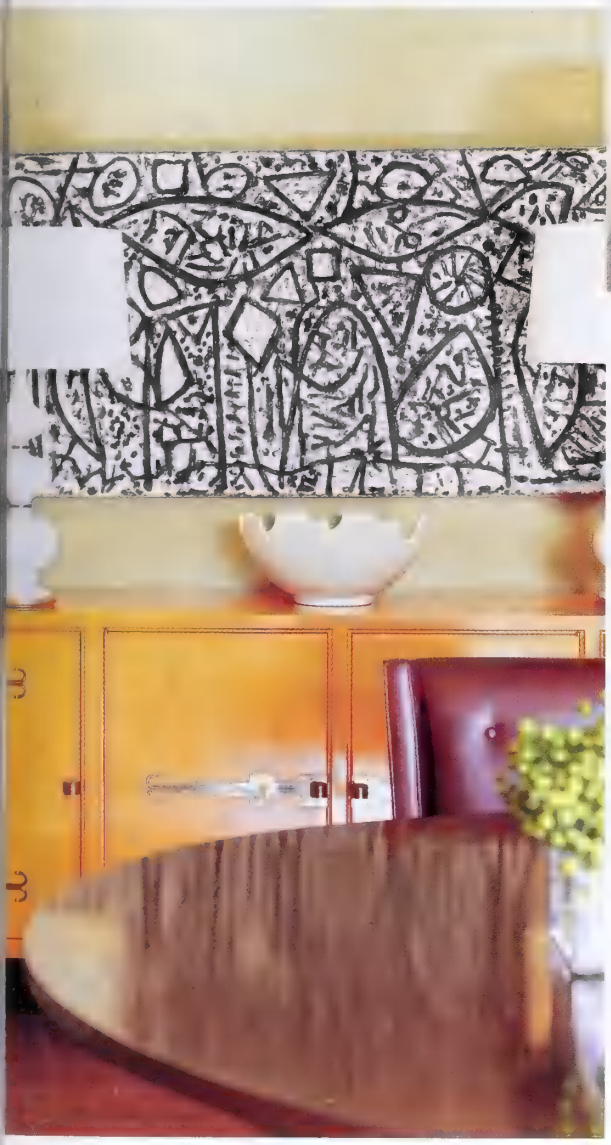
Right: A 1940s Italian mercury glass chandelier in the dining room. Below: Painting by Richard Pousette-Dart above a 1950s Tommi Parzinger sideboard. Opposite: A 1950s brass and leather stool from Grosfeld House next to Jermyn chairs from Holly Hunt.

droom apartment overlooking San Francisco's Golden dge and had begun house-hunting in suburban Pied- mous for its tree-lined streets and excellent school iedmont also boasts some extraordinarily impressive at date from the Roaring Twenties, when it purport- more wealth per square mile than any other city in and was known as the City of Millionaires.

nidst such gaudy splendor, a Wurster home built in ned a bit, well, lackluster.

s considered avant-garde in its time, yet at first glance a little hard to understand," admitted the wife who, n active volunteer at the San Francisco Museum of Art, hadn't heard of Wurster back then.

house seemed unusually simple to me," she continued. ounded by mansions built in high Tudor or Colonial , in comparison, didn't feel like it held its own."





Not helping matters, of course, was the neglected condition of the 6,000-square-foot structure. Floors throughout needed to be replaced, each of the four and a half bathrooms had dry rot, and a woebegone kitchen sported blue paisley wallpaper.

Unlike his wife, the husband was already familiar with the architect's name from his undergraduate days at UC Berkeley, where the College of Environmental Design is named Wurster Hall. And, since he works in commercial real estate, he recognized an undervalued piece of property.

Happily, after the family moved into the six-bedroom house in 1997, things they hadn't noticed right away were gradually revealed. For instance, the house was filled with sunshine, since windows along its entire rear overlooked a backyard garden designed by Thomas Church, who frequently collaborated with Wurster. They began to appreciate, too, the tall ceilings and doorways, as well as generous hallways that were far more than mere passages. Decorating, however, proved a challenge, as the architecture's austerity demanded respect.





"The rather basic-looking facade of the house is deceptive," says Geoffrey De Sousa of De Sousa Hughes, who was hired to design the interiors. "Once you enter the front door, you're in a grand front-to-back foyer that is thirty feet long and twelve wide. The interior proportions are just perfection."

As an homage to Wurster's timeless vision of modernity, De Sousa combined furnishings from each of the house's seven decades of history, including a 1940s Jean Royère commode, a 1950s Tommi Parzinger sideboard, and a dining room chandelier from the 1960s. "My clients wanted a decor with as much longevity as the house itself," he explains.

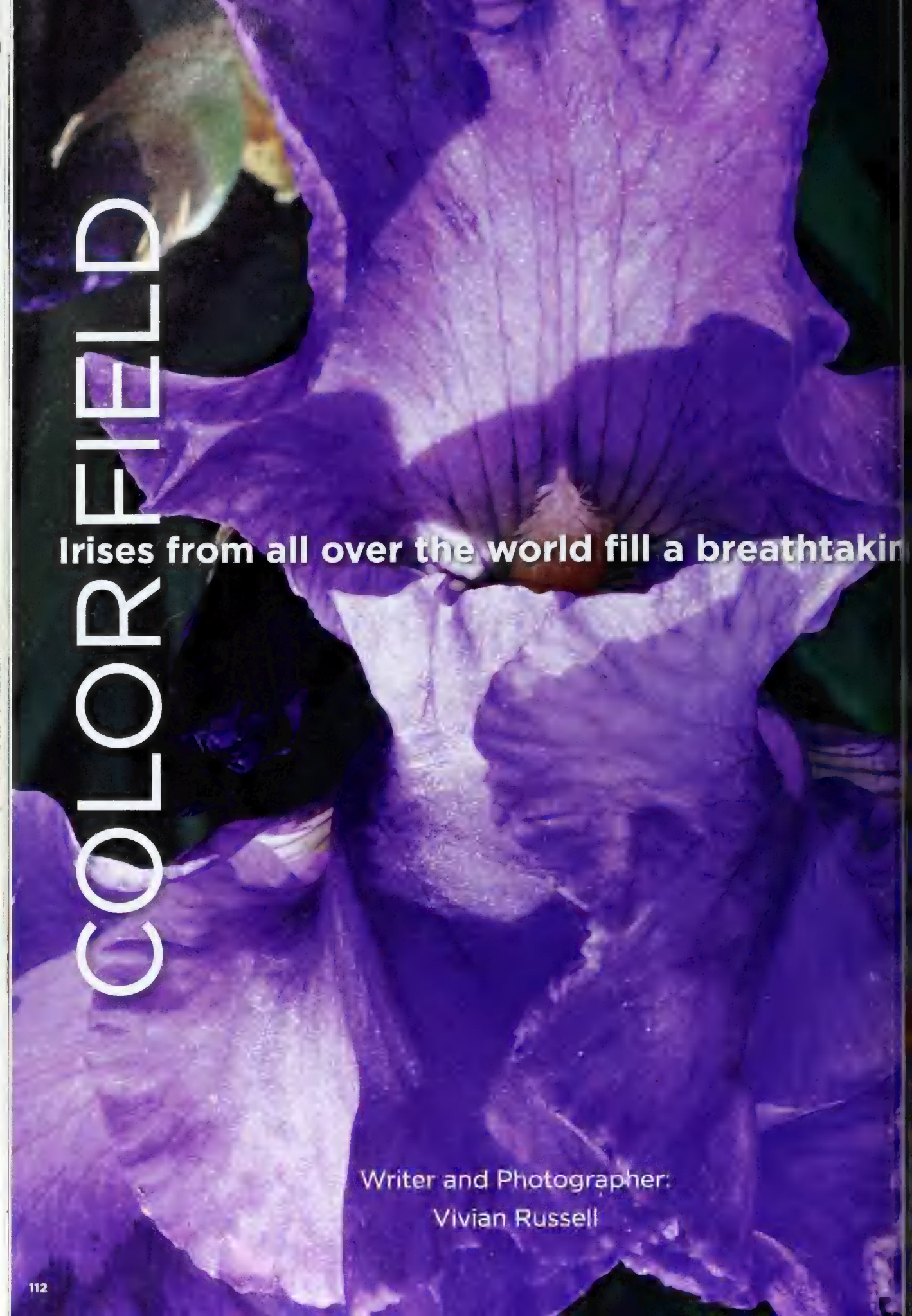
Chocolate brown walls in the entryway and solid fabrics for upholstery and curtains provide a sublimely low-key backdrop for a dazzling collection of contemporary art.

"I love Geoffrey's work because it is so clean and highlights the sculpture of furniture," said Michelle Bello, an art advisor who consulted with De Sousa. "As a foil for this serenity, though, we needed visual art with lots of texture and surface that wasn't intimidating. I think the results reflect the vibrancy of this energetic family."

Wurster, who was ever-mindful that true luxury doesn't have to shout, would doubtless be pleased.

"Architecture is not a goal," he wrote in 1956. "Architecture is for life and pleasure and work and for people. It is the picture frame, not the picture." ●

Mark English Architects and De Sousa Hughes collaborated on the kitchen renovation. They chose Calacatta marble for the island top and painted the walls in Benjamin Moore (# 2167-30) Harvest Moon. Custom Halophane & Nickel Pendant Lamps are from Ann-Morris Antiques in New York. Chairs are from Design Within Reach. Custom table by De Sousa Hughes bisects the kitchen island. For more details, see Resources.



# COLOR FIELD

**Irises from all over the world fill a breathtakin**

Writer and Photographer:
Vivian Russell



The Romanesque abbey of St. Michel de Cuxa in the French village of Codalet. Part of its 12th-century cloister was brought to New York in the early 20th century by George Grey Barnard, a sculptor. It now forms part of The Cloisters complex, a branch of the Metropolitan Museum of Art. Opposite: The bearded iris 'Crystal Blue', introduced by Schreiner's Gardens in Oregon.

# bey garden in southwestern France



## FLOWER FACTS

- Originally descended from the species *Iris pallida* and *Iris variegata*, new bearded irises are obtained by cross-pollinating hybrids.
- It takes two to three years to raise a new iris from seed, and another three to five years to determine its value as a garden plant.
- Irises are extremely adaptable; they tolerate dry conditions in summer and cold in winter.
- They prefer neutral soil, hate wet feet, and require an average of half a day's sunshine to produce flowers.
- If your soil is moist, plant irises on a slope or banked up, in raised beds, to provide vital drainage.

**The irises unfold beyond the walnut tree, in a tapestry of colors. In Greek mythology, Iris was the goddess of the rainbow, and only geranium red is missing from the flower's spectrum. Breeders are busy working on this, and there is a special prize awarded each year by the International Iris Competition in Florence for the brightest new red. Opposite: 'Boy Wonder', introduced by California breeder Joseph Ghio. For more details, see Resources.**

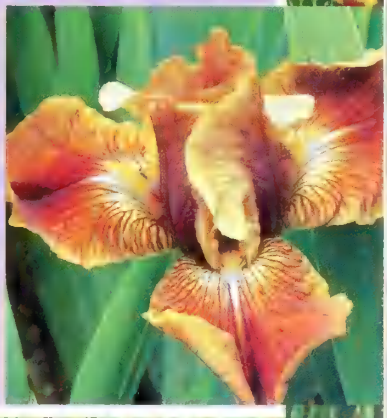
VOLUPTUOUS YET ELEGANT, the bearded iris is the most seductive of flowers. Monet, who planted irises en masse in his Giverny garden before painting them in hues of blues and purples, had hundreds of varieties to choose from. More than a century later there are thousands, in almost every imaginable color and combination.

The 500-odd varieties of bearded iris that are grown at the abbey of St. Michel de Cuxa in the French Pyrenees present a selection of the rare, the choice, and the beautiful. Settings don't come much lovelier than this. The snow-capped peak of Canigou, the sacred mountain of the Catalans, rises in the distance, presiding over a garden that resounds, three times a day, with the tolling of the bell that calls the monks to prayer.

The collection was started over forty years ago by Dr. Jean Ségui, an amateur enthusiast who went on to breed some of France's most renowned irises. His daughter-in-law Elisabeth Ségui built up enough stock to open the Iris de Thau nursery in nearby Mèze, and its flowers found their way to the abbey through the Ségui family's long friendship with the Benedictine monks.

The Séguis selected the most robust and floriferous from their collection of dwarf, intermediate, and tall bearded irises, choosing early-, middle-, and late-flowering varieties to guarantee a continuous display of color. These include curiosities that are now difficult to find, but still valued by enthusiasts: of special interest are Dr. Ségui's hybrids, four of which were bred for regional gardeners to reflect the red and gold of Catalan light and landscape.

Many people come across the garden—which is only open during the month of May—by chance on their way to visit the abbey. For those in the know, however, the iris garden at Cuxa has become a place of pilgrimage; a chance to lose all sense of time, and wander amidst an Impressionist canvas of one's own. ●



# DUTCH TREAT





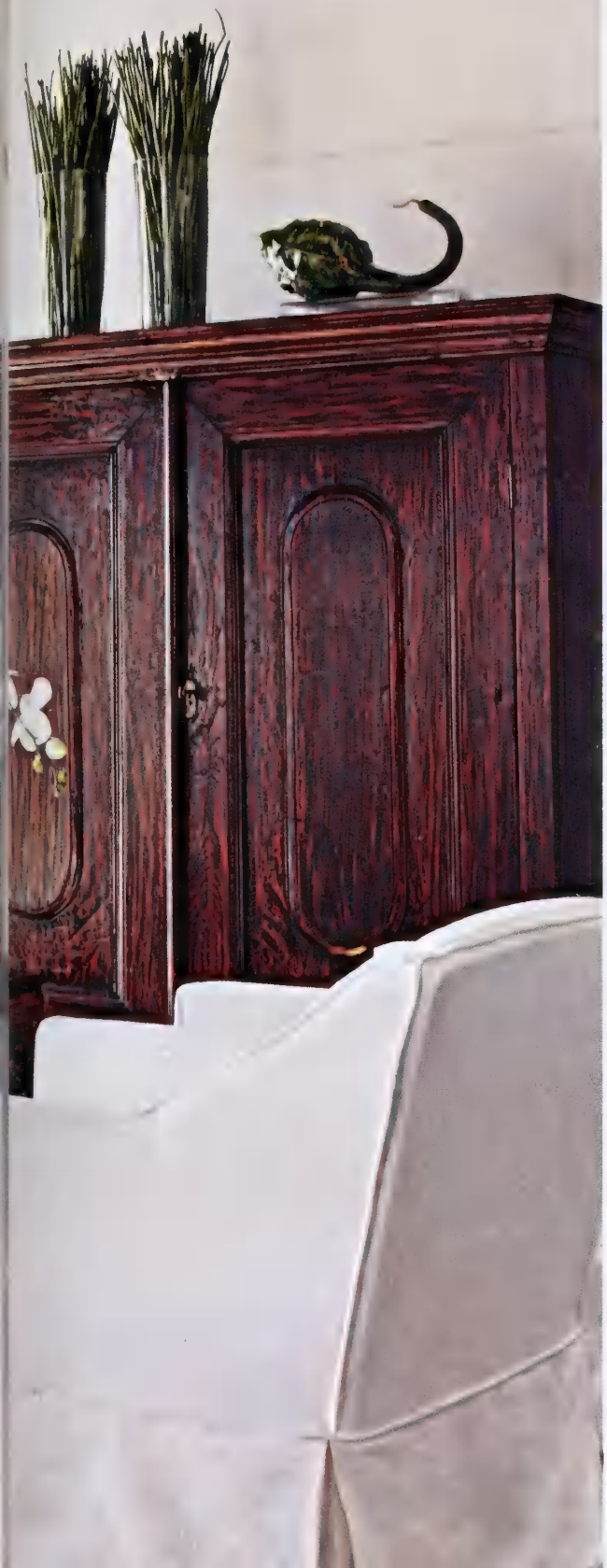
An architect and a designer deliver a fresh twist on Dutc Colonial architectur for a beach house o the Gulf of Mexico

Top: Kay Douglass and her young son, Jack, prepare for a ride around the biker-friendly streets of Rosemary Beach, Florida. Above: The Douglass house's southern exposure takes advantage of views and prevailing breezes off the Gulf of Mexico. Opposite: A simple fireplace is the focus of an intimate inglenook.


iter: Lynn Nesmith
tographer: Tria Giovan
ducer: Senga Mortimer



This view: Natural light floods the living room through open French doors. Four identical armchairs and a sofa are covered in simple cotton duck—timeless but still tough enough to withstand wet bathing suits and everything else the beach has to offer. Antique wooden pitchforks hang on the wall, accentuating the 13-foot ceilings.



FOR ATLANTA interior designer Kay Douglass, building her own vacation house served a dual purpose: it was an opportunity to explore her aesthetic alter ego as well as a chance to have some fun at the beach.

Kay and her husband, Jim, had been vacationing for several years in Rosemary Beach, Florida, when a choice lot came on the market there. "I told Jim I'd agree to buy the property only if we hired architect Bobby McAlpine to build the house," recalls Douglass. "I had seen his work in magazines and visited several of his houses in Rosemary Beach."

According to all interested parties, the collaboration couldn't have gone more smoothly. They all simply walked around Rosemary Beach and talked about their likes and dislikes. "Without a lot of dialogue, Kay and Jim articulated their lifestyle and the spirit of the project without imposing any stylistic criteria," says McAlpine, who then quickly created a preliminary scheme. "It was perfect. We barely changed anything," recalls Kay. "In fact, the entire design process was incredibly satisfying."

Below: The romantic allusions to the Dutch Colonial style with its sculptural forms, ornamentation, and gracious proportions give the house a distinctive character.





In the kitchen, a charming dining spot (left) occupies the bay window. Unencumbered by curtains, the tall windows allow morning light to fill the space. Symmetrical freestanding cabinets (below and opposite) offer practical storage and introduce a splash of color. The hanging chandeliers crafted from old wire baskets were custom designed by Douglass.

Nodding to the r
traditions of Dutch C
architecture, the hous
a whitewashed mason
ture with sculptural fo
cut an unforgettable si
against a cerulean b
"There's a spiritual
and kindly spirit in th
Colonial designs, without the strict doctrine of a cl
based style," says McAlpine. "It's a style that does wha
like doing without any apologies."

The home's interior configuration offers equally e
gestures befitting its waterfront setting and Rosemary
neo-traditional town plan. Like many of its neighbor
gulf community, the main floor is hoisted up to augr
views, capture the breeze, and afford privacy from bea
ways below. Making the most of first impressions, a c
gate opens into a deep loggia with long views and a
vantage point to enjoy the cloistered pool.



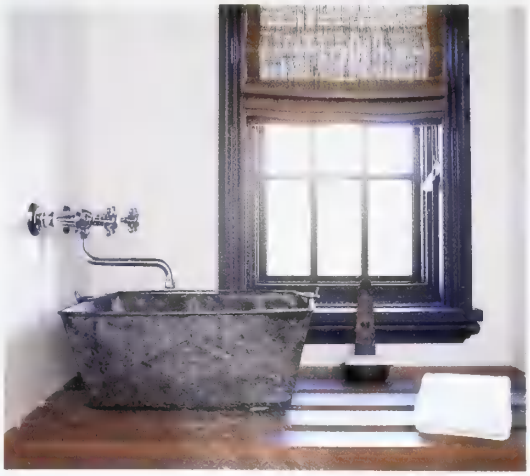


One of McAlpine's design phil
is that bigger does not always equa
a belief that is brought to life in t
glasses' kitchen.

"The art of cooking is visual
ing and a very social activity," m
McAlpine. "But many of the passi
tions of the contemporary kitcher
engaging."

With this goal in mind, the be
kitchen resides front and center w
less attractive elements are releg
working pantry, which is out of v
still close enough for efficiency.
within a low arched doorway, thi
a McAlpine signature—accom
prep, cleanup, beverages, and sto
the less glamorous aspects of pre
meal or entertaining. The low p
the sink and cooking area bare
rupt the sleek concrete counter
the major appliances like the refr
and the army of ever expanding
that make for serious clutter.

Douglass and McAlpine also
to-eye about the conventional
millwork—or more accurately,
thereof. He is a firm believer that
kitchen cabinetry is the quickes
date a house. In keeping with the
old-world flavor, Douglass comm
a local artisan to craft a pair of fr







This page: An antique farm table serves as the counter in the master bath. Opposite, clockwise from upper left: A slipcovered chaise anchors the bay window in the master bedroom, into which Douglass has incorporated antique pieces and unique fixtures. The bed tucks snugly in the tight room under a mounted antique window frame outfitted with a mirror. A distressed rectangular bucket features prominently in the powder room.

# ROSEMARY BEACH

Rosemary Beach was founded ten years ago in the Florida Panhandle, where the gulf waters and white-sand beaches (above right) have long attracted vacationers. The town was named for the native plant that grows freely amid the dunes, and the architectural style of the houses encompasses a variety of traditions.





Design guidelines in this Gulf of Mexico community foster logic and coherence—not strict conformity. Houses nod to the past while winking at the present with open and inviting floor plans, gracious outdoor rooms, and cloistered courtyards (below right). Large public greens overlooking the gulf and wooden boardwalks allow direct pedestrian access to the beaches.

Individual houses resemble one another, but retain their individuality. Rosemary Beach's plan and its houses are designed to reinforce each other, and this has served to establish a real sense of community in a short time. The town center is now nearing completion, and about 550 houses currently comprise the enclave.



ing arched cabinets of old cypress, distressed and painted a memorable shade of golden chartreuse. The color echoes the linen fabric used in four chairs in a nearby inglenook that has a small fireplace with a raised hearth and simple mantel.

A mix of woods—cypress for the doors and ceilings and random-width, unfinished antique oak for the floors—enhance the home's layering of architecture and patina of age. At first, everyone told Kay that she needed to stain the floors. "So what if someone throws down a wet towel and it marks the wood? That just adds to the character," she says. "Now the floors are one of the first things everyone comments on." ●





This page, above: The house's outdoor rooms include a sunny upstairs terrace above the loggia and pool with views of the town. This view: The pool is in a private courtyard next to a 11-foot-deep covered loggia (opposite, top) that offers long views upon entrance to the house. The open stairway allows easy access between the pool and upstairs terrace. For more details, see Resources.

# COOKS' CORNER

## Two food pros entertain their friends in their newly refurbished kitchen

The loft space Alison Attenborough and Jamie Kimm recently bought in New York had housed a fur factory and a photo studio before being sparely furnished for residential living. The meager accommodations in the kitchen included a small electric stove and a measly three cabinets for storage—an arrangement that wouldn't do for two food professionals (he's a chef, she's a stylist) who like to entertain. Enlisting the help of longtime friend and architect Shawn Sullivan from the Rockwell Group, they outfitted cabinets in stainless steel from B&B Italia and clad the countertops in Carrara marble. "We thought an industrial look would be right for the space and remain timeless," says Attenborough. Out went the electric stove and in came the Wolf range and Sub-Zero fridge. Now cooking at home is not the chore it could be for two people who do it for a living.

Writer: Mario López-Cordero

Photographer: Ngoc Minh Ngo

Producer: Mary-Ellen Weinrib







### PROFESSIONAL COUNSEL

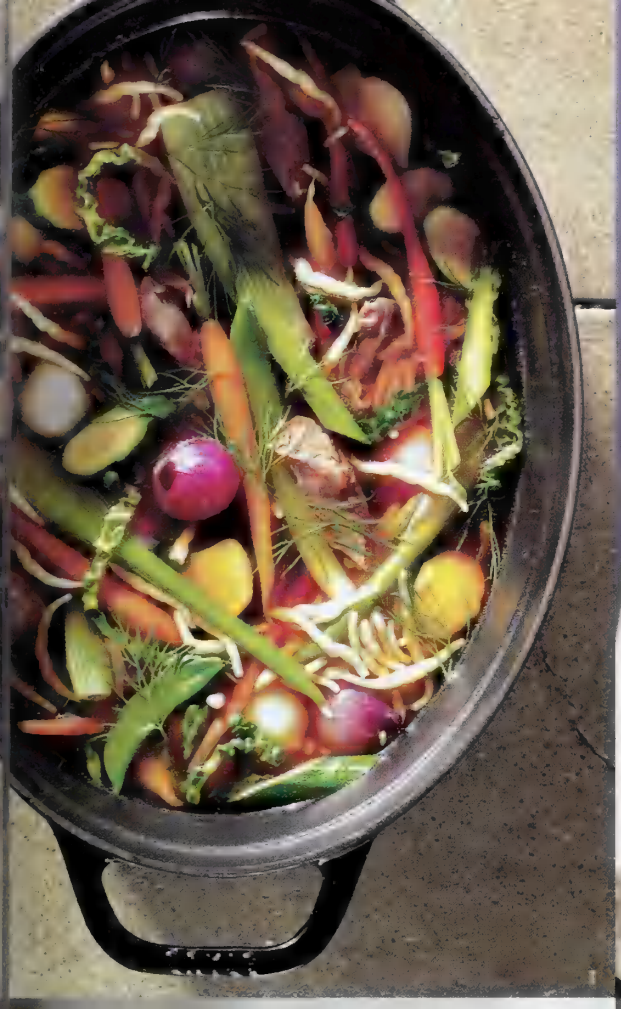
- To install appliances, use the contractor your supplier employs; they know the product best and mistakes can get costly.
- Attenborough and Kimm were clever about using dead space: in lieu of kickboards beneath cabinetry they installed thin drawers for sheet pans, and put a slim pullout pantry in a sliver of space next to the refrigerator.
- There's no need to order custom-made drawer compartments from kitchen outfitters; Attenborough and Kimm found that standard stainless-steel models from Williams-Sonoma were cheaper and worked better.



Food stylist Alison Attenborough and chef Jamie Kimm prepare a Sunday-lunch soup party in their newly remodeled kitchen. On the Carrara marble countertop are O wineglasses by Riedel, black circle bowls by Rosenthal, china bowls from Aero, and antique French celebration molds from Eric Appel. Stockpot on Wolf range from Calphalon, saucepan by Hackman, black casserole from Staub, and ladle from Cuisipro. Antique steel stool and white pottery cheese plate from Sentimento.



This page: A fresh pea soup is garnished with pea shoots grilled prosciutto, and drizzled with puréed goat cheese black soup bowl from Sara. Opposite: 1. Minestrone soup made with lamb shanks and hand-rolled pasta includes colorful baby vegetables. 2. Soup spoons from Match re on antique linen napkins. 3. Rough-hewn bowls are a rus counterpoint in the industrial kitchen. 4. Slow-roasted s gives heft to a salad with delicate ribbons of zucchini an green and white asparagus. For more details, see Resou



1



2

3



4



# Recipes

*Recipes by Jamie Kimm*

## SPRING PEA SOUP WITH GRILLED PROSCIUTTO

*Serve with 2004 Stoneleigh Sauvignon Blanc from New Zealand.*

- 4 ounces low-fat goat cheese
- 4 cups low-sodium chicken broth
- 1 tablespoon olive oil
- 1 small onion, peeled and thinly sliced
- 1½ pounds fresh peas, washed and dried
- ⅓ cup fresh mint leaves
- 1 tablespoon crème fraîche
- 4 slices prosciutto, grilled until crisp
- Pea shoots

Blend goat cheese in a blender until smooth. Remove and set aside.

Place stock in a medium-size pot and bring to a boil. Lower heat and keep stock at a low simmer.

Place olive oil in a saucepan over medium-low heat. Add onion and cook, stirring occasionally until translucent, about 15 minutes. Add peas and mint leaves. Sauté 2 minutes. Add stock and simmer until peas are tender, about 2 to 3 minutes. Remove pan from heat. Purée mixture with an immersion blender. Stir in crème fraîche.

Divide soup among 4 soup bowls. Drizzle with puréed goat cheese and garnish with prosciutto and pea shoots. Serve immediately. Serves 4.

## SPRING LAMB MINESTRONE

*Serve with 2002 J. Lohr Seven Oaks Cabernet Sauvignon.*

- 1 cup fresh basil leaves, washed
- 3 tablespoons olive oil
- 4 lamb shanks
- Salt and freshly ground black pepper
- 1 carrot, peeled and coarsely chopped
- 1 onion, peeled and coarsely chopped
- 4 garlic cloves, crushed
- 4 sprigs fresh thyme
- 4 cups low-sodium chicken broth
- Selection of baby spring vegetables, like fennel, carrots, turnips, red and white onions, leeks, and sugar snap peas, trimmed and peeled
- 1 cup hand-rolled pasta or small pasta shells

Purée basil and 1 tablespoon olive oil in a blender. Set aside.

Season lamb shanks with salt and pepper. Heat remaining olive oil in a large Dutch oven or casserole and brown lamb shanks on all sides. Remove shanks and reserve. Place carrot, onion, and garlic in Dutch oven and sauté until soft and lightly browned. Drain off any excess fat. Return shanks to pot, add thyme and chicken stock, and bring to a boil. Lower heat and simmer mixture until lamb is tender, about 2 hours. Make sure soup does not come to a full boil. Periodically skim fat from surface.

Remove shanks from pan. When cool enough to handle, shred meat and set aside. Discard bones.

Pour lamb stock through a fine-mesh strainer into a saucepan. Discard solids. Bring stock to a boil. Add baby vegetables, shredded lamb, and pasta and cook until vegetables and pasta are tender. Serve in warmed bowls and garnish with basil purée. Serve immediately. Serves 4.

## SLOW-ROASTED SALMON SALAD

*Use a vegetable peeler or a mandoline to make zucchini and asparagus ribbons. Pair with 2002 J. Lohr Arroyo Vista Chardonnay.*

- 2 pounds fresh salmon fillet, skinned and boned
- 3 tablespoons olive oil
- Salt and freshly ground black pepper to taste
- 2 zucchini, thinly sliced
- 1 white asparagus, thinly sliced
- 1 green asparagus, thinly sliced
- 2 cups fresh fava beans, blanched and peeled
- ½ cup fresh chervil leaves
- 1 cup fresh sorrel leaves
- ¼ pound fresh baby salad gree washed and dried
- Juice of 2 lemons

Rub fillet with 1 tablespoon o Place on a foil-covered baking sh season with salt and pepper. Ro preheated 200°F oven until firn touch, about 1 hour. Remove fro and set aside.

Place sliced vegetables, fava chervil, sorrel, and salad gree bowl. Add remaining olive oil juice, salt and pepper and toss warm salmon over top. Serves 8.



**Assorted cheeses and salad await lunch guests. Black basalt bowls from Sentimento. Salad servers from Match.**





# My pasta sauces have so many uses, they're starting to get an identity crisis.



Paul Newman

Well, no wonder. I mean, how would you feel if you started out in life as a rich, all-natural pasta sauce only to discover later that you were also a natural-born marinara sauce for chicken? Or a sassy Creole gumbo for rice and seafood? In fact, my sauces have so many identities, it's enough to make your head spin. They give almost any meal more personality. Or should I say, multiple personalities?







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# Green Giants

## Extra-large perennials can be the answer to a wealth of garden problem spots

I HAVE AN AFFINITY for tall men *and* tall plants. The thing for tall guys is not unique, but many gardeners overlook the value of plants that grow to heights of six feet or more. In a big garden, such plants help to fill large empty spaces; in a small garden, they can keep a trad arrangement from getting too saccharine. Here are six of my favorites, all perennials with hardy dispositions and cheerful attitudes.

### BIG ONES FOR YOUR BORDERS

Alleviate boring borders by recruiting a few well-placed giants for the team. The maximilian sunflower (*Helianthus maximiliani*) is a North American native and cousin to the familiar big-faced annual sunflower. Its woody crown sends up plenty of strong ten-foot-tall stems, each topped with clusters of sunny yellow flower heads about three inches in diameter. I use this big guy as an eye-catcher to anchor the far corner of one of my borders.



Maximilian sunflowers can grow to ten feet and work well in borders; seeds are available from earthlygoods.com.

There are several lilies that grow over five feet tall, but one of the easiest to grow is *Lilium formosanum*. This supermodel of a bloom has long thin stalks, elegant leaves, and fragrant white flowers that can top six feet. A willowy species that requires no staking, it is a knockout both in appearance and perfume, and can be placed anywhere in the border because it's a "see-through" plant—taller than its border mates, but with an airy form that doesn't block the view. It also produces pretty seedpods that, if left intact, will help it spread.

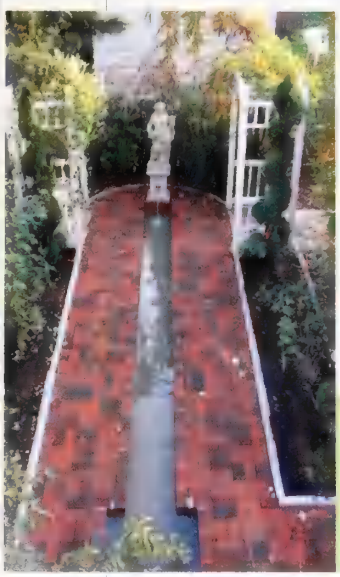
Chinese silver grass (*Miscanthus sinensis giganteus*) grows in huge clumps of gracefully green blades that have thin white stripes down their m The feathery blooms easily rise to twelve feet and add f oomph to fall and winter borders. Pair it with *Aster ta* which sports six-foot-tall bluish-purple flowe that look killer next to silvery grass Tartarian aster is a rhizomatous s and always produces enough late to add to the last garden bou the year.

### A BIG WORKHOR

*Macleaya cordata,* or poppy, has had a plac garden for decades. This flower from China (introd 1795) easily reaches ei tall and has extremely tive cut leaves that a green on one side and s the other. *Macleaya* spreads qu make a living curtain and, unlik hock, its leaves look great from the to the top. I use *Macleaya* on the side of a screened porch to provic in the afternoon. Sunset breezes m leaves wave green and silver, creating a gorgeous setti relaxing end to a hot day.

### A REALLY TALL ROSE

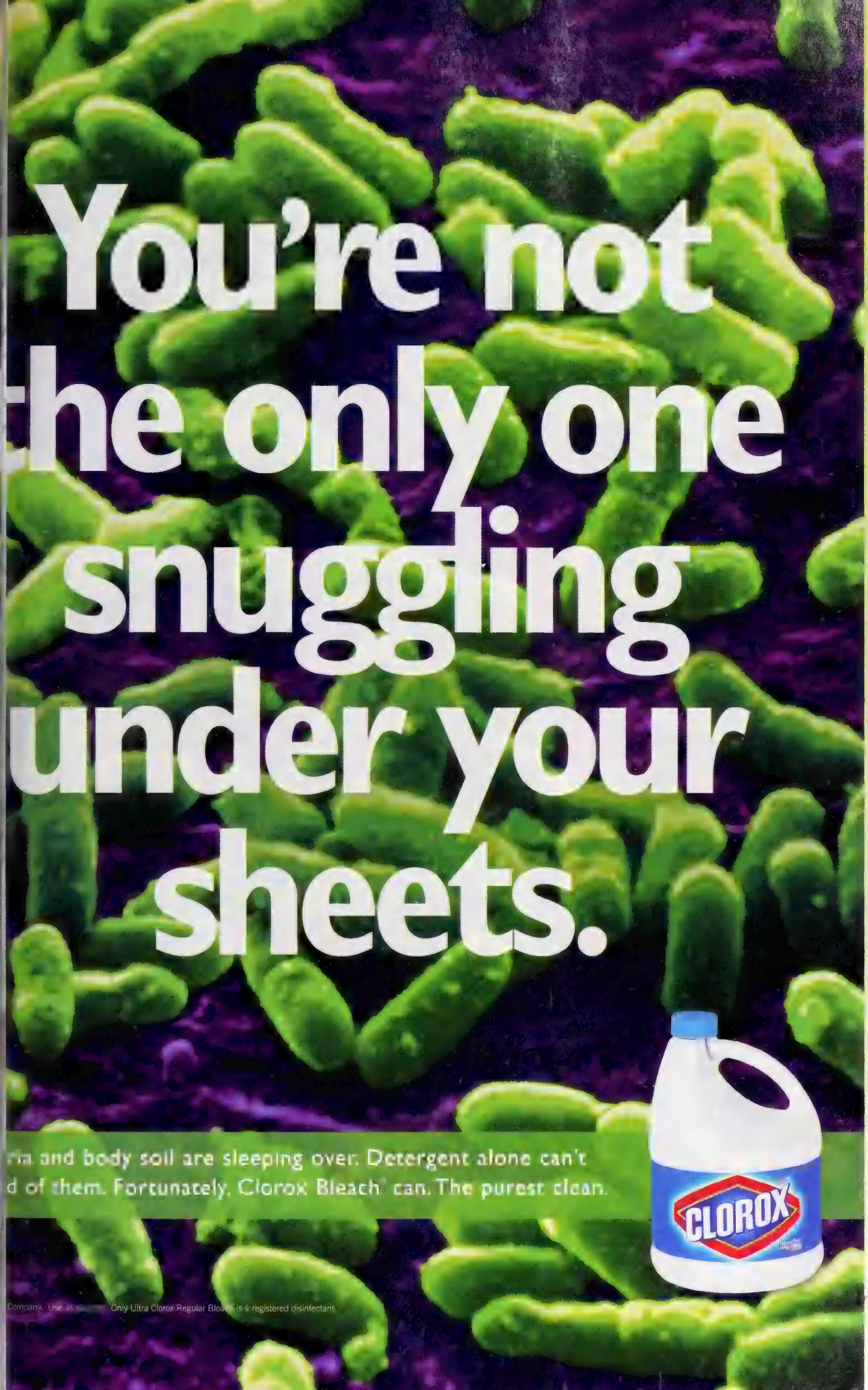
My 'Bobbie James' rose blooms in June with jillions of fragrant roses cascading from canes 25 feet tall. Bob really hardy rambler that requires nothing but exceptionally sturdy support. Once described as a "house eater," this rose has climbed an otherwise uninteresting ginkgo tree in my garden and I hope it will next leap over onto a Norway maple. There's nothing better than a tall man (or tall plant) with a sense of adventure! ●

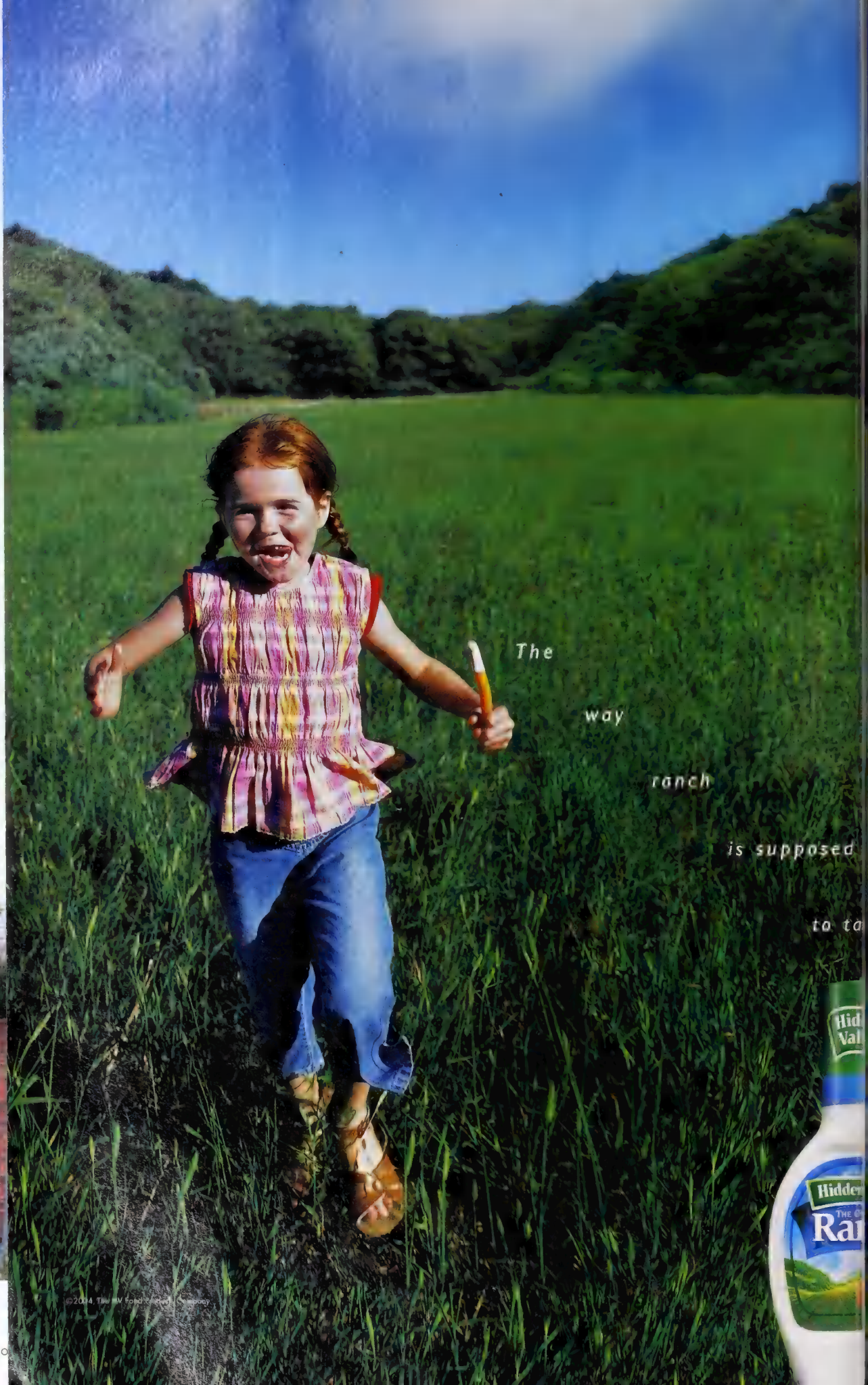




**A VIEW TO A RILL** Reader David Stotz was so inspired by my January column devoted to using rills as garden focal points that he installed one himself. Stotz was pleased enough with the results (left) that he sent *House Beautiful* pictures of his effort. *Send in your own garden questions or comments to Garden Goddess, House Beautiful, 1700 Broadway, 29th floor, New York, NY 10019, or e-mail them to hbmail@hearst.com.*

WRITER: KATHERINE WHITESIDE PORTRAIT: LIZZIE HIMMEL


You're not
the only one
snuggling
under your
sheets.
rm and body soil are sleeping over. Detergent alone can't
d of them. Fortunately, Clorox Bleach can. The purest clean.
CLOROX
Company. Use as
Only Ultra Clorox Regular Blea
is a registered disinfectant


The
way
ranch
is supposed
to ta

Ah, spring! There's something about this time of year that inspires us to start fresh. Imagine how great your home could look if you minimized clutter, changed a few toss pillows and rolled out a bright spring throw rug. It's that easy.




# home spring home sweepstakes

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# ighlights

## SE BEAUTIFUL SUITE OPENS AT PENINSULA BEVERLY HILLS

ril, House Beautiful unveils a stunning designer one of the world's most renowned hotels—The la Beverly Hills. Alessandra Branca, one of Beautiful's Top 125 Interior Designers, designed e, which will be a centerpiece of the hotel. The Beautiful Designer Suite will remain open until ber 2006 and will be used as a VIP suite and for entertaining providing House Beautiful readers cial guests with a luxurious opportunity to live e pages of House Beautiful.



The Peninsula Beverly Hills

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advantage of this special offer, please call The Peninsula Beverly Hills at 310.551.2888 and he House Beautiful Designer Suite Package.

insula Beverly Hills is tucked away in one of the most prestigious residential locations in Los , only a few minutes from the financial and shopping districts of Century City and Rodeo he Peninsula Beverly Hills consistently tops a multitude of "best hotels" lists—and was named l in Southern California by Zagat in 2004. For 12 consecutive years it has been the only hotel ern California to be awarded the AAA Five Diamond and Mobil Five Star.

two night stay. Driver of Lexus must be at least 21 years of age, provide proof of insurance, and hold a valid US drivers license. All offers subject to availability.

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## HAEL BERMAN CHRISTMAS

st December, award-winning interior/furniture designer Michael held his third annual holiday gala, "Lexus Presents: The Tree". The Pacific Design Center hosted the event, where ted holiday trees were auctioned by Christie's to benefit the 's Action Network and Caring for Children & Families with AIDS.

ed" mix of Pacific Design Center Showrooms and local interior ers decorated these one-of-a-kind trees. Fashion Wire Daily st Jenny Peters said of designer Rrivre Davies' tree, "...the quisite tree of all was not for sale. Rrivre Davies fashioned a us Asian-influenced tree, complete with pagoda presents and g dragon's body".



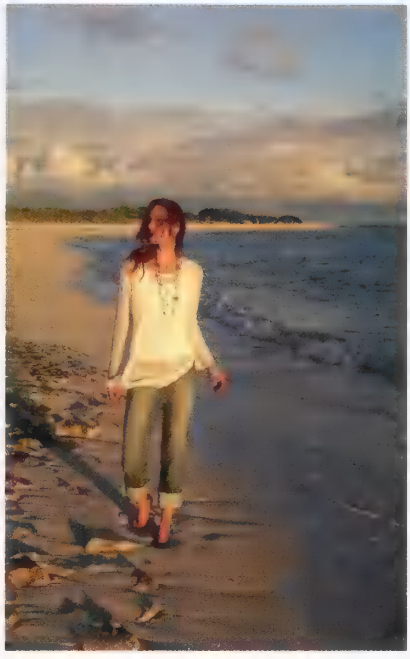
Designer Rrivre Davies with his tree

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 (continued from page 72)

nter of her life. Among the letters were black-and-white hots, deckle-edged, a small boy in rompers, an eight- ld in lederhosen.

e heat continued. Portia slept in her underpants, curls red to her head with sweat. I sat in John's room under ws open to the breathless night and sifted through s, bone-colored paper, paper like ashes. I always sat cross- l on the floor planning just to take a look at a couple of . Hours later, I would struggle up, cramped and aching.

hn grew up. He was sent to boarding school in New Eng- nd his letters were about the spring dance weekend and nnis team; her letters admonished him to work harder. spent one summer in a rented house in an English vil- Although the admiral was often in London, Eleanor and amused themselves well with the herbaceous borders e village round-robin tennis tournament. Letters to her nd were brief, not so wistful.

hen John was in his first t Harvard, they bought aine house. The owner, ster seamstress whose had put the house on arket, had lived only in ld wing, with no elec- ght and a wood stove at.

at summer, they were ether in Maine, so there no letters, just the frag- of a diary in an exercise book. Eleanor, it seemed, had to out her happiness with the house, with how much John it, and the work they were doing together: the borders d, the place set apart and flagstoned for the Buddha. ouse had clearly meant much the same to her as it meant an end to gypsying; something solid and familiar, not ent and foreign. And so she planted its perimeter with es and roses, enclosing her family safely within.

the spring of his junior year of college, John was killed r accident driving back from a party on the north shore ston. From then on, there were no more letters. Condo- had not been saved. In the last picture I found of him, od in Harvard Yard, in front of his freshman dormitory. as looking straight at the camera calmly, as if he were g beyond it, into the future. I stared at the image for a ime, then at the picture of Eleanor Kittredge, affirmed round-eyed baby that she held. Finally, I closed the lid lacquer trunk and left the room to toss among the hot, bled sheets of my bed.

e next night, the weather broke—thunder, lightning, in. I rushed through the house, closing windows as the rain shifted directions. I don't know how I happened to pause at the bookshelves or take the particular book from the shelf. Perhaps it was the title, *The Autobiography of a Natural Mystic.* When I opened it, two envelopes with English stamps fell out, both addressed to Eleanor Kittredge. According to the book's cover blurb, the writer made regular contact with the spirit world. Flipping to the back, I saw that she was English, that after much time spent in India, she now lived in rural Somerset. I knew at once that she had written the letters.

As the thunder moved away and the sound of rain filled the room, I sank down on the floor and shook the letters out of their envelopes. The first was dated February of the year after John's death, a polite reply to an inquiry, acknowledging a mutual friend. Yes, the letter read, she would be pleased if Mrs. Kittredge would come to see her. She had to explain, she continued, that she lived with a grown daughter in a sort of hut they had constructed themselves. It was, Mrs. Kittredge must understand, very tiny and without conveniences, but there was quite a good pub in the village where she could certainly put up.

THE LETTERS WERE STACKED PELL-MELL, NOT EVEN TIED IN PACKETS, SOME STILL IN THIN BLUE AIRMAIL ENVELOPES POSTMARKED LONDON, PARIS, BRUSSELS

The second letter had a March date. The author said how happy she was that Eleanor had come and that she had had the courage to tramp through the snowstorm to the hut to spend time with her and her daughter Jane.

"Yes, I felt as you did. I felt that I had known you a long time, and Jane said the same thing. I felt an aura of past times spent together. I hope that our talk was of some help to you."

How desperate Eleanor must have been, I thought, to make contact, to travel all that way in the faint hope of somehow rejoining her lost son. I imagined her, a lonely figure, trudging between high Somerset hedges heavy with snow, head bent into the storm, moving forward through the swirling whiteness without help or landmark. I sat with the letters in my hand as the rain sluiced down outside.

We left two weeks later, just after Labor Day. The night before, I spent a long time in the garden. I was grateful to Eleanor Kittredge for the gift of the house, but perhaps even more for the contents of the lacquer trunk. I gazed at the light spilling from the kitchen windows. A house, I thought, can be a sanctuary but not a fortress. One is no safer among orchards and roses than in a few inconvenient rooms.

"Goodbye, house," Portia said as we pulled out of the driveway the next morning, "we have to go home." Then she began to sing a song about Cambridge. ●

# RESOURCES

**Prices shown are suggested retail. Symbols in parenthesis identify the service type: (R) retail; (T) trade, through designers; (MO) mail order or Internet orders; (M) manufacturer or distributor; (C) custom by or for designer, unless otherwise noted.**

ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION AND UNAVAILABLE.

## 58 LET'S DISH

*Page 38:* **Stool with backrest**—Design Within Reach (R,MO); 800-944-2233. **Stool cushion**—Target (R); 800-800-8800. **Dish towel sources: 1.** Pearl River (R); pearlriver.com. **2.** Anthropologie (R); 800-309-2500. **3.** T.J. Maxx (R); 800-285-6299. **4.** La Cafetière (R); 866-486-0667. **5.** T.J. Maxx, see above. **6.** Anthropologie, see above. **7.** Williams-Sonoma (R,MO); williams-sonoma.com. **8.** and **9.** Anthropologie, see above. **10.** T.J. Maxx (R); 800-285-6299. **11.** La Cafetière, see above. *Page 40:* **Cushions: 1.** Anthropologie, see above; Trim: Williams-Sonoma, see above. **2.** T.J. Maxx, see above. **3.** and **4.** Anthropologie, see above.

## 44 THE CONSUMMATE KITCHEN

*Designer:* **Gary Paul**; 212-678-5007.

## 50 DESIGNER'S DREAM

*Designer:* **Stephen Saint-Onge.** *E-mail:* stephen@designingathome.com. **Cabinetry**—Omega Cabinetry (M); 319-235-5700. **Stove; refrigerator**—Viking (M); 888-845-4641. **Pendant lights**—Restoration Hardware (R,M); 800-762-1005. **Blinds**—Hunter Douglas (M); 800-437-4233. **Dining table; chairs**—Arhaus (R); 866-427-4287. **Mirror TV**—Philips (M); 888-744-5477. **Flooring**—J.E. Higgins (M); 925-245-4300.

## 58 WIDE OPEN SPACES

*Design specialist:* **Taryn Wilson,** through Pier 1 Imports (R); 800-245-4595. *Web site:* pier1.com. **Paint colors,** Eucalyptus Leaf, Light Khaki and Sandy White—Benjamin Moore (M); 800-672-4686. **Artwork** above mantel, *Untitled* by Kathy Webster. *Flowers:* Bill Bostlemann at Flowers on the Square (R); 817-870-2888. *Living room:* **Riley Stripe chairs in cream; Pier 1 Horse and vases; Taryn sofa; Cayman Cream Stripe pillow** (on sofa); **Bahama stools with glass top; Taryn armchair and ottoman; Button pillow; Floor lamp** with Amber Drops; **Indah armchair** (in foreground, right); **Besari cocktail table, English Tile rugs** (2); **Temani chair; Tibet Hexagon trunk** (beside Temani chair). *Sunroom:* **Cayman sofa; Tropical cushions and Cayman Red Stripe pillows; Cayman armchair; Malang armchair and ottoman; Moroccan table base** with glass; **Marco chairs** (around table); **Jute rug** with cranberry chenille border. **All furniture, pillows and accessories**—Pier 1 Imports, see above.

## 62 A FINE SHOWING

**Charleston International Antiques Show,** March 18–20; 843-722-3405.

## 66 OUT OF THE BOX

**Paint,** Four Leaf Clover, #573—Benjamin Moore (M); 800-672-4686. **Tripod table lamp** with linen shade; **Cabbage tureen** with charger plate, Mrs MacDougall—Hinson & Co. (T); 212-688-5538. **Danish commode**—Niermann Weeks (T); 212-319-7979.

## 74 YOUTH MOVEMENT

*Designer:* **Celerie Kemble. All furniture**—Laneventure (M); 800-235-3558. *Web site:* laneventure.com. **Icon wallpaper** by designer—Zoffany (T); 212-593-9787.

## 76 A MODERN SLANT

*Pages 76 to 79: Architect:* **Andrew Kotchen;** 212-273-9712. *Contractor:* **Autun Construction;** 212-760-3363. **Faucet**—Kallista (R,T); 888-452-5547. **Burners; grill; oven; Duel Fuel Range**—Wolf appliances (M); 800-222-7820. **Custom cabinetry**—Plain & Fancy; 800-447-9006. **Chairs**—Palecek (M); 800-274-7730. **Area rug**—Miresco Decorative Rugs (T); 888-717-7847.

## 80 COOKING LIGHT

*Pages 80 to 83: Designers:* **Mil Bodron, Svend Fruit;** Bodron + Fruit; 214-826-5200. **Stools,** LEM; The Conran Shop (R,T); 212-755-9079. **Hanging lights,** Omega—Artemide (M,R,T); 214-747-8344. **Microwave**—Dacor (M); dacor.com. **Range**—Thermador (M); 800-656-9226. **Refrigerator**—Sub-Zero (M); 800-222-7820. **Table,** Ponte, by Casa Milano—Scott + Cooner (R,T); 214-748-9838. **Hinges**—P.E. Guerin (R,M); 212-243-5270.

## 84 MISSION ACCOMPLISHED

*Pages 84 to 89: Designer:* **Charlie Rini,** Cranbury Design Center; 609-448-5600. *Architect:* **Daniel Topping;** 973-539-5353. *Contractor:* Chris Potecek Fine Woodworking; 908-474-9274. *Kitchen:* **Nelson saucer pendant**—Design Within Reach (R,MO); 800-944-2233. **Craft dining table,** dark brown oak—Ligne Roset (R); 800-297-6738. **Steel dining chairs**—S. Russell Groves (R); 212-929-5221. **White pottery bowl**—Sentimento (T); 212-750-3111. **Jamaica barstools**—KnollStudio (R,M); 212-343-4000. **Fish bowl**—Amy Perlin (R,T); 212-593-5756. **Chopping block**—J.K. Adams (M); 866-362-4422. **Mixer**—KitchenAid (M); 800-422-1230. **Blinds**—Hunter Douglas (M); 800-437-4233. **Stainless-steel pots**—All-Clad (M); 800-255-2523. **Pot filler; sink; faucet**—Franke (M); 800-626-5771. **White porcelain platter**—Sentimento; see above. **Pewter bowl**—Match (M); 201-792-9444. **Glass tile; porcelain floor tile**—Artistic Tile (R,M); 212-727-9331. **Wine cooler; refrigerator**—Sub-Zero (M); 800-222-7820. *Web site:* subzero.com. **White porcelain finale jar**—Amy Perlin, see above. **White military mug; creamer; pot**—Hermès (R); 800-441-4488. **Pewter fish platter**—Match, see above. **Rug,** Toy Poodle in Kiki Cream, Fifi Orange and Haha Red—InterfaceFlor (R); 866-281-3567. **Utensils** (in drawer)—Cuisipro (M); 302-326-4802. **Nest of white bowls**—Morlen Sinoway Atelier (R,T); morlensinoway.com. **Coffee maker; ovens; warming drawer; hood; cooktop; dishwasher**—Miele (M); 800-843-7231. *Porch:* **Furniture**—Janus et Cie (R,M); 212-752-1117. **Black tray**—Armani Casa (R,M); 212-209-3500.

## 90 A CLOSER LOOK

*Pages 90 and 91: Faucets* (clockwise from upper right): **Bacchus High-Arc kitchen faucet**—Kallista (M); 888-452-5547. **Bridge faucet,** Perrin & Rowe collection—Rohl (M); 800-777-9762. **1922 faucet**—KWC Faucets (M); 678-334-2121. *Lighting* (clockwise from upper right): **Nelson saucer pendant lamp**—Design Within Reach (R); 800-944-2233. **IQ light**—MoMA Design Store (R,MO); 800-447-6662. **Random light**—Moooi (R); moooi.com. *Stone* (clockwise from upper left): **Bianco Carrara marble**—Ann Sacks (R,T); 800-278-8453. **Blue Eyes granite**—Walker Zanger (R,T); walkerzanger.com. **Verde Orion quartz**—Silestone (M); silestone.com.

## 92 ISLAND IDYLL

*Pages 92 to 99: Architects:* **Aaron Daily, Terry Pylant, Jim Strickland;** Historical Concepts; 770-487-8041. *Great room:* **Sofa; club chair**—Ralph Lauren Home (M); 800-578-7656. *Kitchen:* **Chair fabric**—Brunschwig & Fils (T); 212-838-7878. *Guest room:* **Wicker bed; linens**—Ralph Lauren Home, see above.

## 100 ASPARAGUS ARTISTRY

*Pages 100 to 103:* **Restaurant:** Café des Artistes; 212-877-3500.

## 104 PERFECT PROPORTIONS

*Pages 104 to 111: Designer:* **Geoffrey De Sousa,** De Sousa Hughes; 415-626-6883. *Art consultant:* **Michelle Bello;** 510-655-5976. *Living room:* **Day bed,** Mies van der Rohe—Knoll (M); 212-343-4000. **Edward Sofa; Circle2 coffee table,** (C) by designer. **Sofa fabric,** Bravo in Herbe—Donghia (T); 212-935-3713. **Wallcovering,** grasscloth in Moss—Donghia, see above. **Floor lamps,** Dodsworth by Madeline Stuart, through designer, see above. **Carpet** (C)—Christopher Farr (T); 310-967-0064. **Round table,** Tonneau by Holly Hunt—Kneedler Fauchère (T); 415-861-1011. **Chairs** (around t Kerry Joyce—Kneedler Fauchère, see abo **chairs,** Jermyn—Holly Hunt, see above. **Cl fabric,** Espresso velvet—Clarence House t 803-2850. *Entrance hall:* **Yellow urn coll** J.F. Chen (R,T); 323-655-6310. **Mirrored table,** 1940s—Dragonette Decorative Ar 310-855-9091. **Table lamp,** Milano—Na zine (T); 212-223-8340. *Dining room:* **Tabl** Regency; **Holiday dining Chairs,** both by Berman—De Sousa Hughes, see above. *Renovation architects:* **Mark English;** 415-3 and **De Sousa Hughes,** see above. **Table** ( signer. **Chairs**—Design Within Reach (R,M 944-2233. *Web site:* dwr.com. **Pendant lamp** Morris Antiques (R,T); 212-755-3308.

## 112 COLOR FIELD

*Pages 112 to 115:* **St. Michel de Cuxa** 66500 Codalet, France. The Iris garden during the month of May. **Iris de Thau,** Villeveyrac 34140 Mèze, France. **Iris rhiz** Schreiner's Iris Gardens; 800-525-2367. schreinersgardens.com.

## 116 DUTCH TREAT

*Pages 116 to 125: Inglenook:* **Fabric on win** Summerplace in Popsicle—Rogers & Goff 203-532-8068. **Fabric on pillows,** Catwalk i Brown, Lulu DK—Travis & Co. (T); 404-2 *Living room:* **Lantern**—Edgar-Reeves (T); 1137. **Drapery fabric,** Brabant in Antelop dler & Pindler (T); 404-233-8111. **Green** South of Market (R); 404-995-9399. *Kitch* **ket lights**—South of Market, see above. *E* **Stool; pulley lamps; green throw**—South of see above. *Bathroom:* **Faucet**—Rohl (M); 1933. **Bucket sink; table; sconce**—South ket, see above. *Porch:* **Furniture**—Brown (M); 800-743-4252.

## 126 COOKS' CORNER

*Pages 126 to 129: Architect:* **Shawn S Rockwell Group;** 212-463-0334. *Kitch fet:* **"O" wineglasses**—Riedel (M); 732-3 **French celebration molds**—Eric Appel (R 605-9960. **Black circle bowls**—Rosentha 800-804-8070. *Web site:* rosenthal.com. **Wh bowls**—Aero (R); 212-966-1500. **White h napkins**—Sferra (M); 800-336-1891. **Jos mann silverware**—Neue Galerie Design S 212-628-6200. *Web site:* neuegalerie.org. **S steel stockpot**—Calphalon (R,M); 800-8 **Stainless-steel saucepan**, Hackman—Iittal ittala.com. **Stainless-steel soup ladle**—Cuis 302-326-4802. **Black enamel casserole**—S 866-782-8287. **Steel stool; white cheese dis** steel (T); 212-750-3111. **Stove**—Wolf A (M); 800-332-9513. *Spring pea soup:* **Soup** Sara (R); 212-772-3243. **Pewter soup s** Match (M); 201-792-9444. *Salmon salad:* **E salt bowl**—Sentimento, see above.

## 132 GREEN GIANTS

*Sources:* **Lilium formosanum**—Monticel log (MO); 800-243-1743. *Web site:* montic **Giant Chinese silver grass**—Joy Creek 503-543-7474. *Web site:* joycreek.com. **N ian sunflower**—Earthly Goods; earthlygo **Tartarian aster**—Lazy S'S Farm; lazyssfa **Plume poppy**—Big Dipper Farm; 360-8 *Web site:* bigdipperfarm.com. **'Bobbie roses**—Vintage Gardens; 707-829-2035. vintagegardens.com. ●

### CORRECTION

**March 2005:** The information for "Keen on page 25 was inadvertently omitted. Tl tion should have read: Shams from the Link Geo duvet set and Home Lattic duvet set, $150 each; by Tommy Hilfiger tommy.com.

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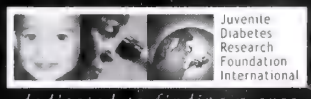
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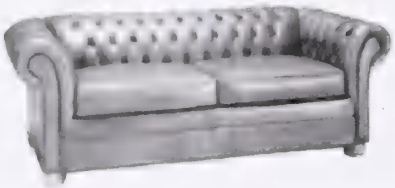
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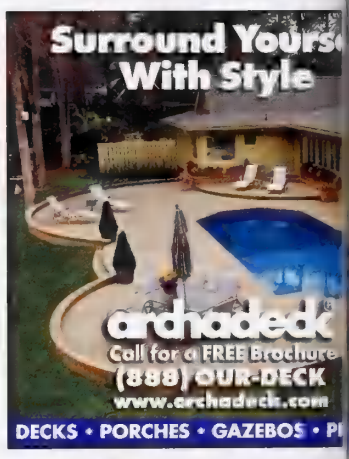


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## MISSION CONTROL

### A KNOCKOUT KNOB REINFORCES AN ARTS & CRAFTS TH

Inspired by Gustav Stickley's Mission furniture, these kitchen c
were custom-made out of quartersawn oak with mahogany pa
and rain glass, which is textured to look antique (see the comp
kitchen on page 84). Naturally, such handsome cabinets deser
equally distinctive hardware, and the homeowners embarked c
Web search, ordering umpteen catalogues. Then they walked i
their neighborhood Restoration Hardware store and spotted th
Arts & Crafts Ring Pull, made of zinc with an antique finish, for
"As soon as we saw it, we said, 'That's it,'" says the husband. "I
us the look we wanted at an affordable price." *Christine*

May

3 [redacted] 00240991 4

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MAY 200



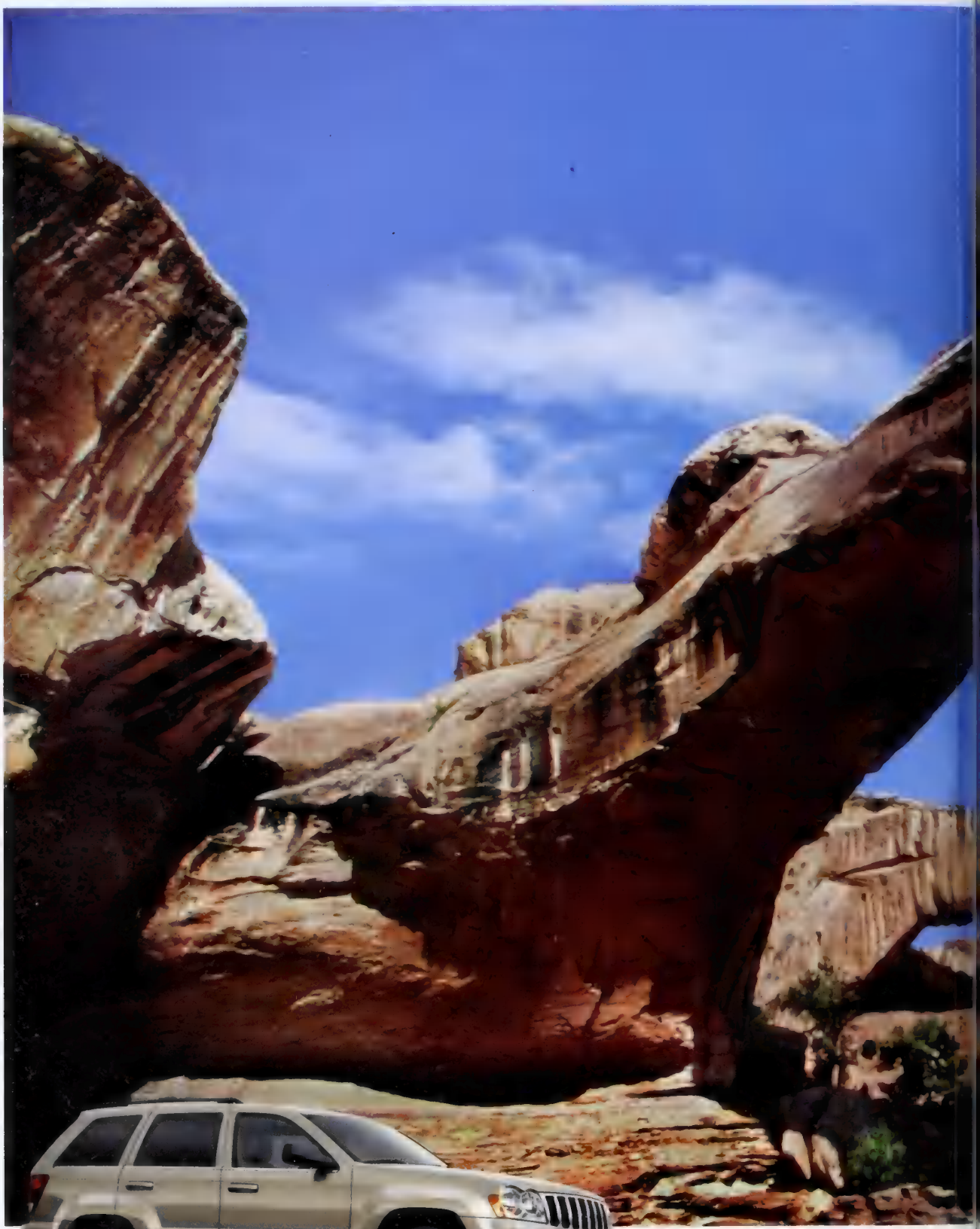
## WEEKEND LIVING

Simple, Everyday Ideas You Can Use This Spring

How To...
Organize Your Laundry Room

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Turn Ordinary Linen Sacks into Chic Pillows

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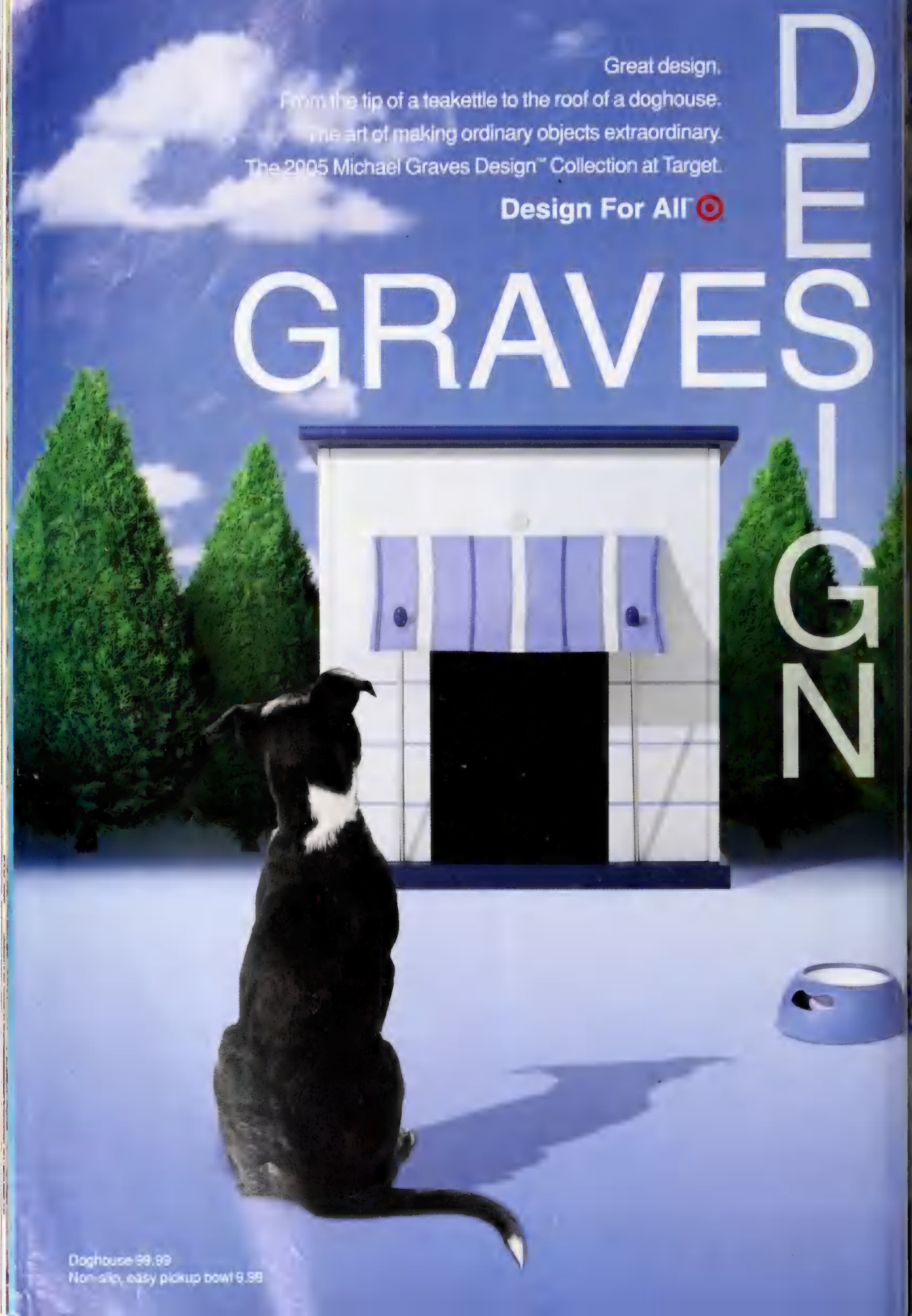

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ouse Beautiful

This page: A border of lavender lines the driveway of American actress Louise Fletcher's house in southwest France, about 45 minutes from Toulouse.



FEATURES

MAY


**arn Raising**
l barn is transformed
guesthouse at a weekend
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RISTIANNA MCCAUSLAND

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ɔ LOOS

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The potting shed of a home in Georgia features a sink made from an old hog trough.
PHOTOGRAPH BY J. SAVAGE GIBSON

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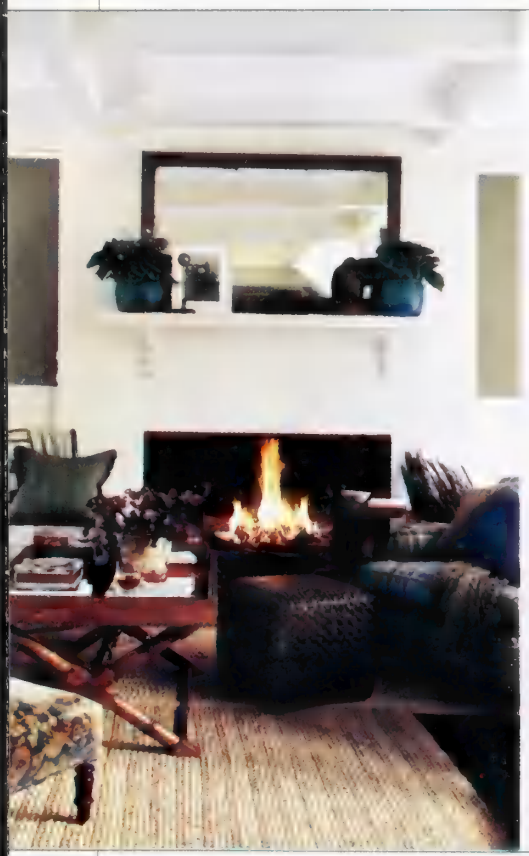


## IN THE MARKET

I very much enjoyed "Weekend Shopper" in the March issue, which mentioned the Chelsea flea market in New York. I'm from Atlanta and am not familiar with Chelsea, but would like to see the flea market on my next trip to Manhattan. Can you supply the address and other details?

*Patti Bell, via e-mail*

*Chelsea is a neighborhood on the west side of Manhattan. The flea market is open every Saturday and Sunday, all year round, and is located in a vacant lot at the southeast corner of Avenue of the Americas (Sixth Avenue) and 26th Street. Admission is only $1 and the hours run from early morning until late afternoon. We recommend that you arrive early to get the best deals.*



## FLOOR PLAN

I'd like to know more about the rugs featured on the cover of the November 2004 issue. Where can they be purchased?

*Wendy Galvan*
*via e-mail*

*The rugs were made from a floor covering called Irish Matting, available through designers from the Waldo Collection (310-278-5786). It is woven from the leaves of the abaca, a plant in the banana family native to the Philippines. The matting is not produced on a loom, so it can be custom made into any size or shape. Sisal, a similarly durable product originally made from Mexican agave leaves, is a widely produced alternative that, though less rarefied, may better suit your needs, as rugs made from it are available from a variety of sources, from Restoration Hardware (www.restorationhardware.com) to Pottery Barn (www.potterybarn.com).*

## SHARED SECRET

I was happy to see that the April[l] included a "Thoughts of Home" [f] Perdita Buchan's mystery from th[e] ["Secrets of the Summer"] affirm[s] present, no matter the abode.

*Judy [L]*
*Norfol[k]*

## PHOTO ID

I'm thrilled with all the inspirati[on] your pages. I found the paint c[olor] want for my nursery in "Spiritec[h] ette" in the February issue. It's pe[r] What is the color and the bra[nd] paint used in the daughter's room[?]

*Andrea*
*via e*

*The color was custom-made for de[si]gner Mary McDonald. Blue Lapis (206) by Benjamin Moore is a lighter ap[pro]ximation. As an alternative, take the to Home Depot and use their matching service.*

## THINK SMALL

Is there a book of *House Beautiful*'s Best Small House plans? I want to build a new home and recall the contest you sponsored in the 1980s to feature innovative, but modestly-sized homes; floor plans would be a great resource.

*Clay Cope*
*via e-mail*

*The Best Small House contest was discontinued in 1990 and no volume of plans has ever been published. You may, however, be able to glean some inspiration from* House Beautiful Decorating Solutions for Small Spaces, *a book available from www.amazon.com. Our January issue is also devoted to the subject each year.*

## AWE INSPIRED

The beautifully appointed secr[etary] featured on the February cover i[s] most magnificent piece of furn[iture] I've ever seen. If I ever had the fortune to examine it in person, I awestruck. It's exquisite.

*Dolores H. [L]*
*Danville, Vir[ginia]*

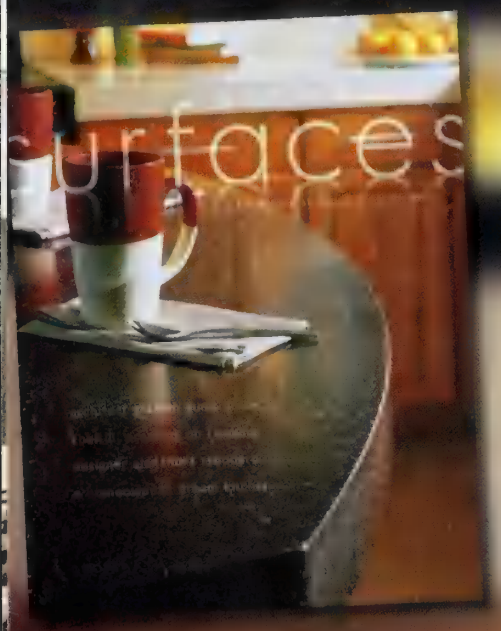
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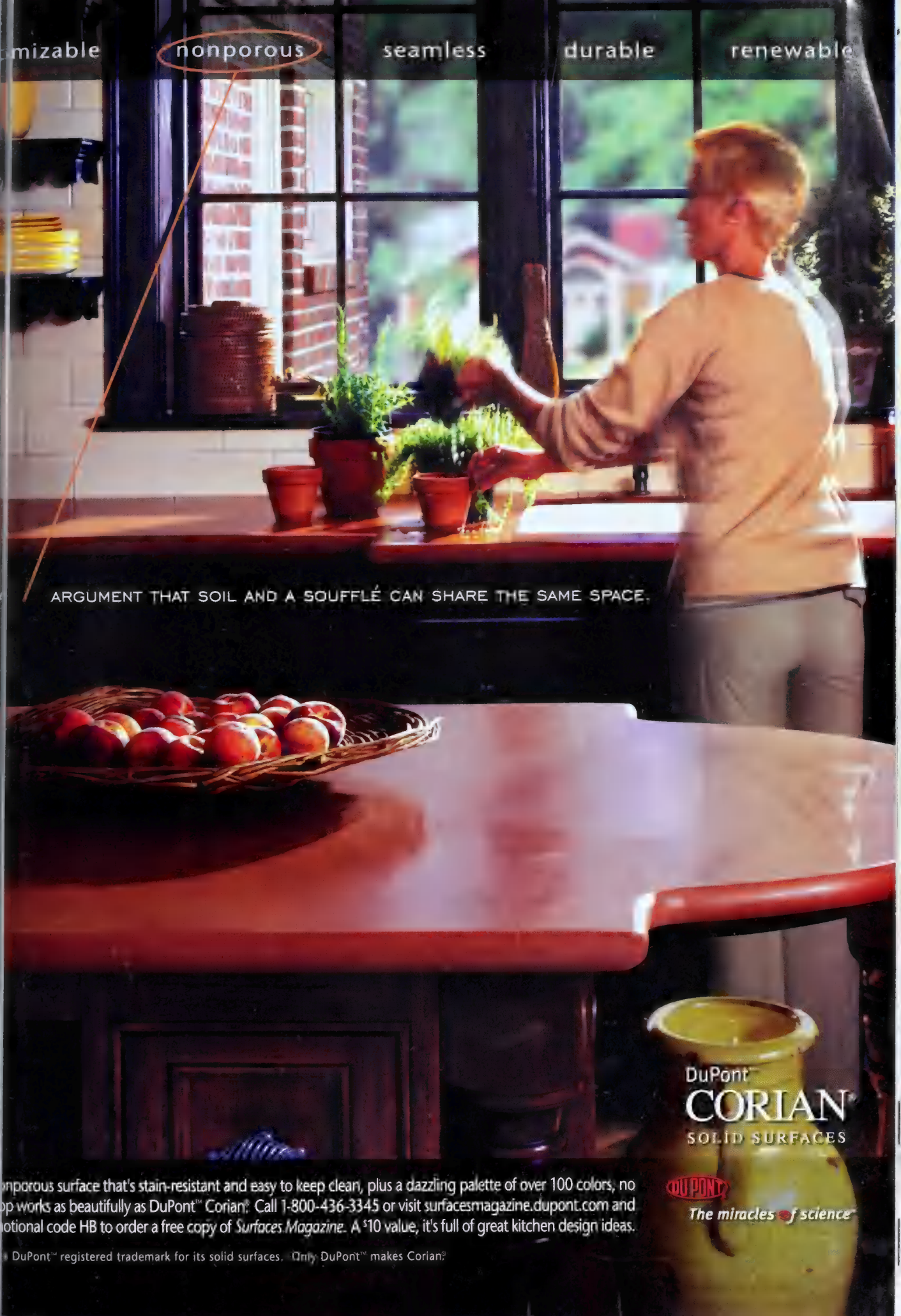
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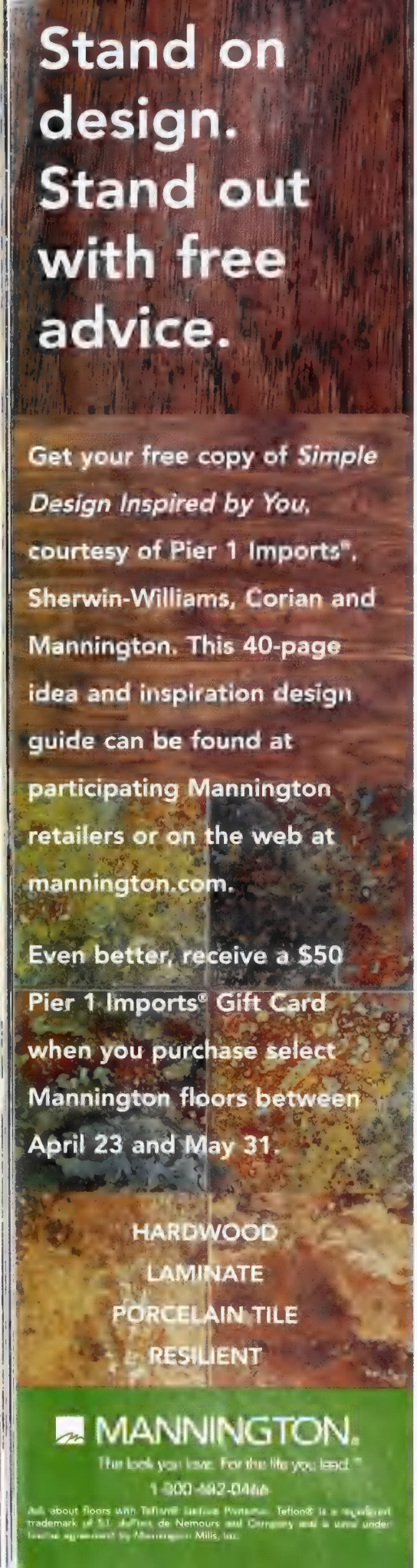
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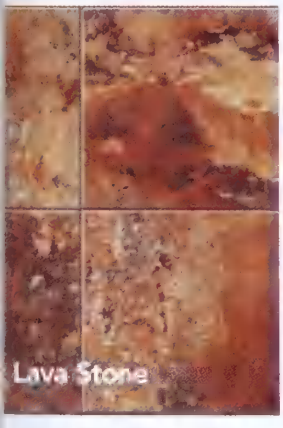
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# EDITOR'S LETTER

## Tall Tales

The other day my mom and dad sent me a gift that probably means more to me than anything I've received in a long time. It was a large photograph of my paternal grandparents' house—a place where I spent so many weekends as a child that it seemed like a second home. It was a modest house—not very large, not in the best section of town and, sadly for me, not even there anymore. But it could have been the Biltmore for all I knew.

There were trees I could climb, a train track nearby that I could see from the front porch (kids love trains), and a shopping area just down the street where I would ramble around and unload whatever change I had. But most of all, the house was a launching pad for many of my childhood adventures—including regular fishing trips with my granddad.

Back then, Papa (my granddad) and I would get up before dawn, load up the car (a 1959 Chevy Impala and later a 1966 model of the same car), and head out to a river about 25 miles away. We would rent a boat and be out on the water as the sun rose. There were days when we would fish until the sun set. I think back now on the many stories Papa would tell, and I can still remember the giggle when he would laugh at his own jokes.

We caught our share of fish, but there were also times we came home empty-handed, not that it mattered. There was just something magical about being out on a river, trolling around all day with my grandfather. He was one of senior citizens who would rather spend time around kid people his own age. And I loved being around him. I su I thought it would be that way forever, but he died in 1

Thankfully, memories can last a lifetime, and I thought of Papa quite a bit recently as we began pu together this "Weekend Living" issue of *House Beauti* isn't just that we have two days off that makes weeker special. It's the people we spend our time with, and the t we do that add quality to our life—things like enterta decorating, exercising, going to soccer games with the and visiting the grandparents' house.

One of my favorite weekend adventures is heading a flea market, or a yard sale, although I've noticed that village in Westchester County, New York, hanging a yar sign on one's property is somewhat frowned upon. Yo sort of have to discover the sales on your own, or pe catch an address in the local weekly newspaper.

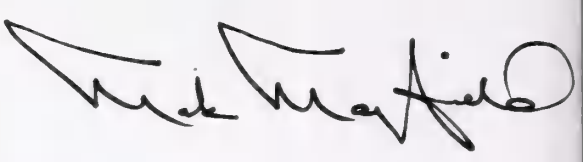
I'm not alone in my love for rummaging through flea kets and yard sales. Eddie Ross, our associate editor and ing guru, shares this obsession. I hope you've noticed hi "Weekend Shopper" column. In this issue Eddie buys old linen sacks at a flea market, bleaches them, and has sewn into chic, beautiful pillow covers. (See for yourse page 56.)

I hope you soon get the chance to scour a few flea ma yourself, and by all means send us a note if there's a m you'd like Eddie to visit. In the meantime, if you ha done it lately, be sure to take your kids or grandkids adventure this spring or summer, whether it's hiking i mountains, swimming at the beach, or just fishing on day at the river. They'll remember it forever.



PHOTOGRAPH BY TIMOTHY GREENFIELD-SANDERS

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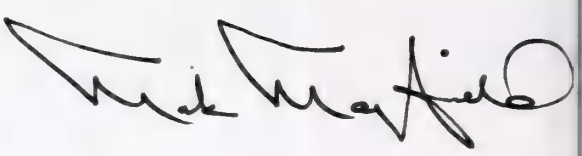
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# WEEKEND LIVING

...ny spring Friday afternoons herald a ...nge of pace—approach the lull with ...lunch. Loosen collars, peel off layers, ...pare down design elements to their ...est basic. Take the lazy route; low-key ideas are usually the best. ...a splash of the summer's hottest colors: bright shades in opaque ...out stick finishes. Dig into blue floral prints that are painterly and ...fresh. Segue into Saturday with a look that's all your own.

**STRIDE RIGHT** Step into summer with a weekend bag that has real soul. Orange Peel Poppy Basket, $145; from Noble Construction, 877-672-5304.

PRODUCED BY: DEBORAH MORANT, EDWINA ROSE, AND MERRILL HANLEY

# STYLE BEAT

## BENCH MARK

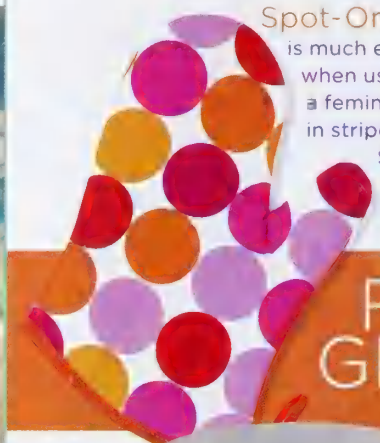
A modern-looking tropical print makes this portable and versatile cot a hot summer staple. Lily Pad cot, $195, from Hable Construction: 877-422-5304. Cable-knit and paisley-trimmed terrycloth towels and floor pillows by Ralph Lauren come in pink, ruby, and turquoise tones reminiscent of semiprecious stones. They perfectly suit the unstudied look of the season and illustrate Lauren's famously prescient fashion sense. Beachcomber towels, $65 each, and Nassau throw pillow, $95; from Ralph Lauren Home: 888-475-7674.





## Printed Matter

This paisley tote puts pretty face on a kit t meant for digging in dirt. Complete with t rake, gloves, apron, a twine, it has everythin you need to get down Burberry garden tote check lining, $485; fro Vivre: www.vivre.com.



Spot-On Getting a handle on grillin is much easier, and especially stylish when using a mitt designed with a feminine touch. Also available in striped and poppy patterns, $10; from Earthly Things: www.earthlythings.com.

## FOR THE GRILL OF



A Feel for Steel A grill with a svelte and modern form exhibits of-the-moment proportions and comes equipped with a lift-out bucket for easy cleaning, and a lid that doubles as a tabletop when paired with spindly legs. From Eva Solo, $560 (grill) and $69 (legs); www.evasolo.com.

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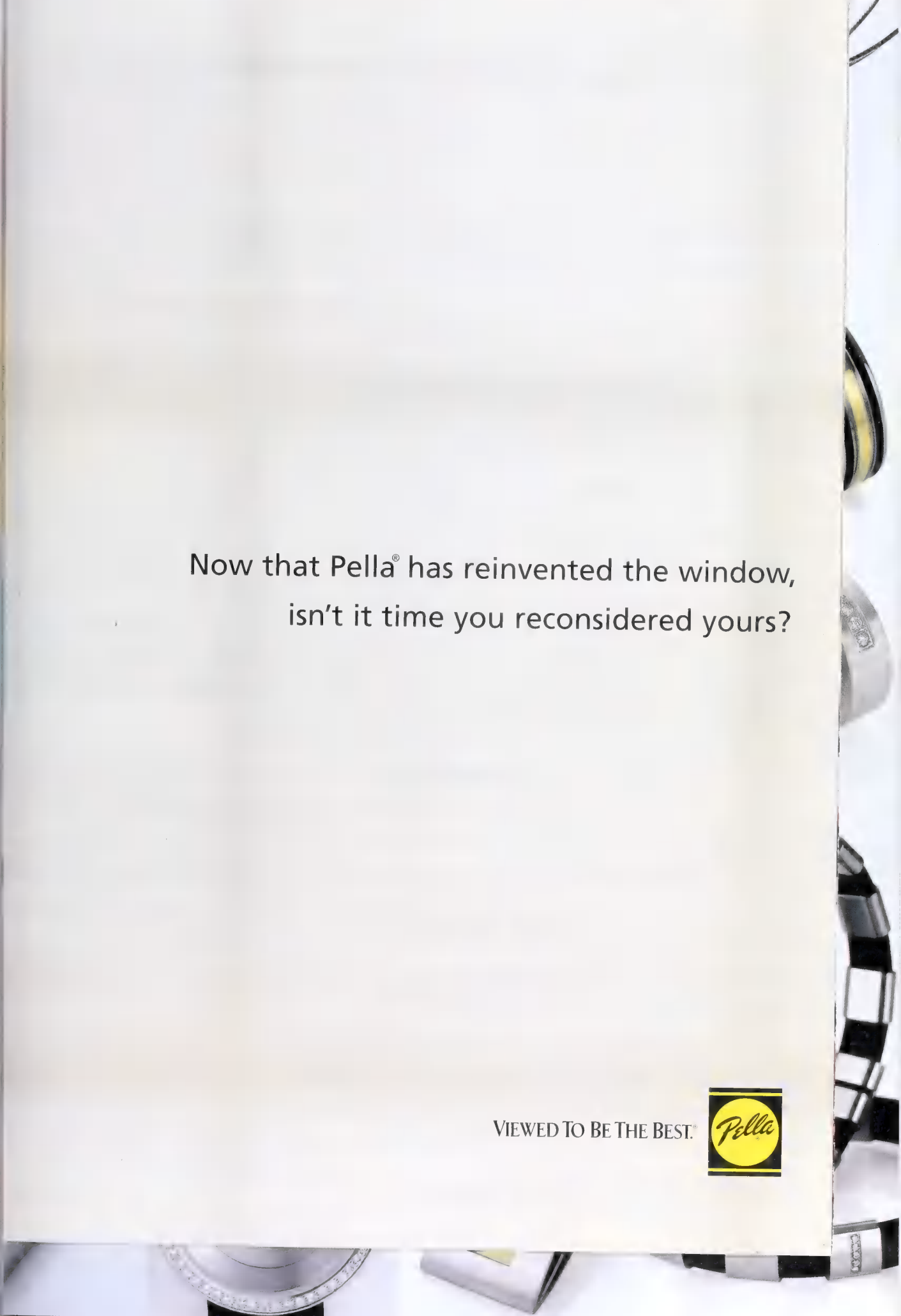
Free time—value it. Unexpected downtime is the ultimate luxury. Restore the balance between mind and body. Banish feelings of guilt; your brain needs inspiration for new ideas. How you feel is more important than how things look.



## FLIP YOUR LID

This brightly hued drinks cad includes a bottle opener atta by chain to ensure refreshme is never far from hand. From the Summer Trend Collectio Target, $8: 800-800-8800.

## Bedtime Stories


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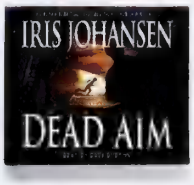






# EASY LISTENING












Drive time is ideal for catching up on ing with audio books. Pop in one of t titles and get more mileage from you ney: • *Dead Aim* (Ra House, $25) by Iris J sen, is an engrossing er. • In *Blink* (Time V $40), Malcom Gladw discusses the pros o acting instinctually. • *French Women D Get Fat* (Random House, $22) by Mirel Giuliano, the CEO of Clicquot, is comp for dieters and bon vivants alike. Her a to ignore the scale and learn to live by the "zipper test perfect reassurance. • The abridged version of *The Fo tainhead* (Highbridge, $35), by Ayn Rand, is currently ing a word-of-mouth revival. • The British versions of Harry Potter series by J.K. Rowling, rivetingly read by Stephen Fry, will keep everyone in the car long after y arrived; about $60 each, available from www.amazon

# TACKLING TONS OF TITLES




PILE THEM HIGH. Collector Joan Lapham stacks coffee table books until they become end tables, then puts an object or ashtray on top.

GET DOWN TO BASICS. Streamline clashing covers by removing dust jackets to reveal their uniform cloth bindings. (Store the covers in a closet).

STEP IT UP. British design arbiter Sue Skeen covers paperback thrillers in white paper and piles them along staircase treads in her Georgian house.

ARRANGE BOOKS HORIZONTALLY and vertically, as the example at left. Use them as room dividers or to define a space.



## CLEAR CHOICE

Tara Bernerd, a top new design talent in Britain, combines a tradition English leather top with Perspex to create a bookcase with eclectic appeal. My Little Bibliot $1,195; available from Andrew Martin; 312-686-4

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## CHARITABLE GOODS

After a career as a food broker in Michigan handling brands like Tyson Foods and Uncle Ben's, Lisa Knoppe-Reed switched gears and founded Art for a Cause, a company that in part teaches mentally- and physically-challenged children to build and decorate garden and kitchen tools that are then sold, with a portion of proceeds donated to children's charities. The ash-handled Cute Tools!, (including the garden rake above, sold in a set with a trowel for $30) are well made and patterns range from simple squares to cheetah prints to elaborate florals. Log on to www.artforacause.com for more information.



## The Ins and Outs of the Windsor Chair

The classic proportions of the popular Winds chair have endured for centuries. This sculpt metal example, following the lines of early 18th-century models, modifies the traditiona design for use outdoors, and is comfortable or without cushions. Available in steel or bra finishes, $1,175; from Munder-Skiles: 212-717-



## EASTERN ALLURE

Asian-inspired floral prints have always been in vogue, and new modern interpretations from houses such as Osborne & Little, Cowtan & Tout, and Manuel Canovas (which produces Miss Celeste M87-01, right) look fresher than ever. Incorporate them into your decor for an update with exotic flair. Pin diamante spiders to curtains and pillows for added sparkle. Crystal Spiders, $25 and $70, from Lauren Spencer, www.lauren-spencer.com. For more details, see Resources.




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**Look Sharp** Table knives by the French firm Laguiole (above) have a handle on the season's hot shapes. The blades are as elegantly crafted as they're beautiful to behold. Table knives, $560 for a set of [illegible] from Eurotrade: 305-679-2757.

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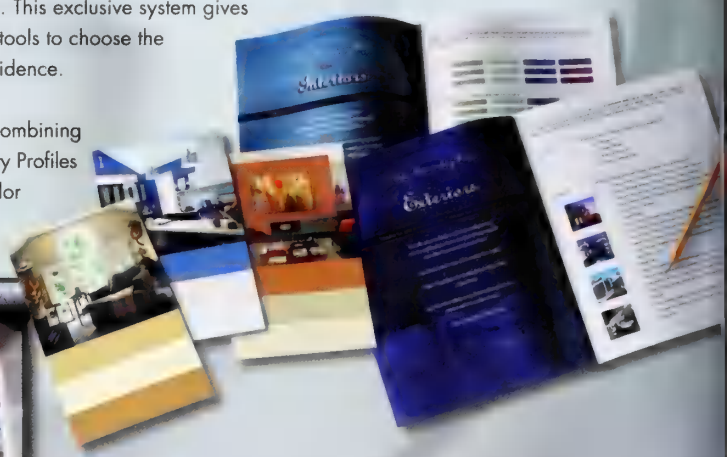
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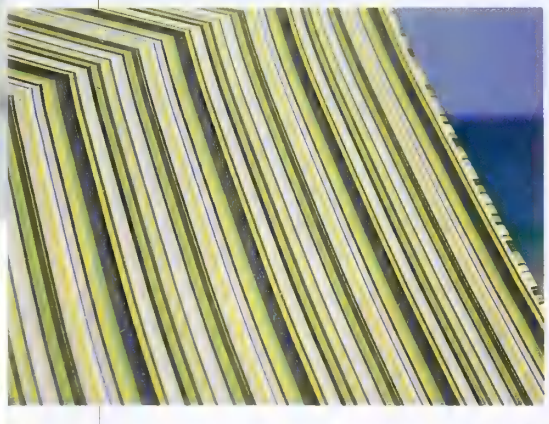
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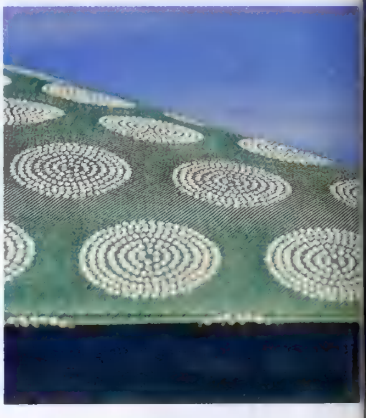
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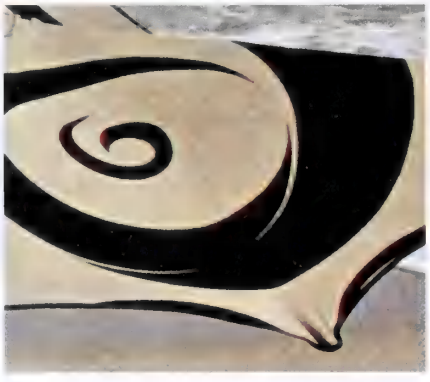
Above, from left to right: Dominica (CAR04001) stripe in green/yellow by Zoffany. Chevron D'Ete (173041) by Schumacher trimmed with Bokashi (F1144-01) by Designers Guild through Osborne & Little. Sundial (F5360-01) by Osborne & Little. Lanai (10075-24) in green is trimmed with Lanai in medium brown (10075-38). Manta umbrella made from Cirque Noir, available through designers, from Tuuci. Beachside Stripe in Scuba Do by Perennials Outdoor Fabrics. All umbrellas (except Manta) available through designers, from Santa Barbara Designs.













Top row, left to right: The panels made from striped Dominica were arranged t match at the seams. The subtle Chevron D'Ete gets a graphic punch from trim in Bokashi, a sprightly stripe. The tones in Sundial mirror those of sky and sand luminescent sheen gives the Lanai fabrics—here green is trimmed with brown cabana-worthy glamour. The swirling pattern of Cirque Noir works with the de of the Manta umbrella from Tuuci, meant to evoke the profile of a swimming ra Beachside Stripe is a classic choice for a spot on the shore. ■









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# DESIGNER'S TOP TEN

## Inside Out

**Designer Kerry Joyce takes the fun outdoors with his pointers on how to party en plein air**



Create an outdoor room. Bring interior furniture outside. An overstuffed slipcovered sofa in the garden is unexpected and fun. A whimsical candle chandelier strung from a tree to hang over your dining table can be magical.



Waterproof lanterns bob like buoys in a pool and add a whimsical grace note to outdoor parties. These are made of molded polyethlene and stay charged for eight hours.

At the end of an afternoon party I look forward to the conversations that continue through dusk. Make sure to have supple, soft throws, coffee drinks, mellow music, and mood lighting—whatever it takes to entice your guests to stay.

Tiny non-blinking twinkle lights strung in trees are beautiful, but r sure you add a cord dimmer (hard stores sell these for table lamps), of the new lights are extremely br which can look garish instead of romantic.

Disconnect any motion-sensitive lights—nothing spoils a party mood quite like the sudden glare of a blinding floodlight.

Know your environment: Provid a small wicker basket filled with sunscreen and easy wipe-on bu repellent. Think about your umb locations or include the natural of a tree in your seating plan (y want the salmon to be pink, not your guests).

Unless the party is for children, avoid using plastic tableware. Use your best pieces, or collect a mismatched set of china and stemware for outdoor use. If something breaks, you won't have to worry about a replacement.

Seasonal cushions hard picnic benches be appreciated. They inviting and let you a color and pattern t exterior spaces.

You can never have too many candles. For an evening party I am quite fond of floating candles in a swimming pool.

Use cloth napkins; they won't blow away in the wind. And treat a rustic picnic table to your finest linens—the juxtaposition is charming.

If you serve ribs or lobster, finger bowls are needed. Float some pan violets, or wildflowers to add a de touch. (Bonus: No one will mistak contents for soup.)

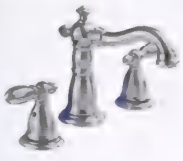
WRITER: KERRY JOYCE

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# Organize the Laundry Room

**Furnishing the most utilitarian of household spaces for efficiency makes doing the wash less of a chore**





Left: An ample and well-placed work table can a variety of needs, from folding laundry to sew buttons. Above: A trough-style sink flanked by storage drawers makes spot cleaning a cinch. Open shelving makes supplies or linens access



## TIPS FOR KEEPING TIDY

Set up color-coded bins to separate clothes from the get-go; put whites in a white hamper, darks in a black one, and delicates or items requiring special attention in another color. Make sure family members stick to the system.

Arrange cleaning products like detergents, softeners, and stain treatments on high open shelves that are out of the reach of children. If you're a stickler for aesthetics, store them in identical bins with clear labels instead of in manufacturer's containers, or hide discordant bottles behind curtains.

Spot-cleaning and stain-treating require ample light to work by. Position utility areas like sinks and tables near windows, and in their absence, install bright lights—preferably not fluorescent, or your whites will always look gray, no matter how clean.

Create a sewing station for minor repairs. Keep extra buttons that come with new garments in small labeled envelopes and store in a single place. Have a standard selection of thread on hand, as well as a pincushion with needles, and sewing shears.

Drying racks should be placed above sink areas so that wet clothing drips directly into drains, and near sources of fresh air, so they smell clean and dry quickly. If space is an issue, a retractable clothesline will serve the purpose without becoming obtrusive.

## PLUSH POWDERS

Powder detergent, $24; from the Lavender Laundry Collection at Williams-Sonoma, contains essential oils of lavender, ylang-ylang, and rosemary for sheets and towels you'll rush to snuggle up in. Available at www.williams-sonoma.com.




WRITER: MARIO LÓPEZ-CORDERO



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WRITER: CHRISTINE P

# Chef's Special

**A professional cook who likes to serve straight from the oven breaks down the boundaries between kitchen and dining room**

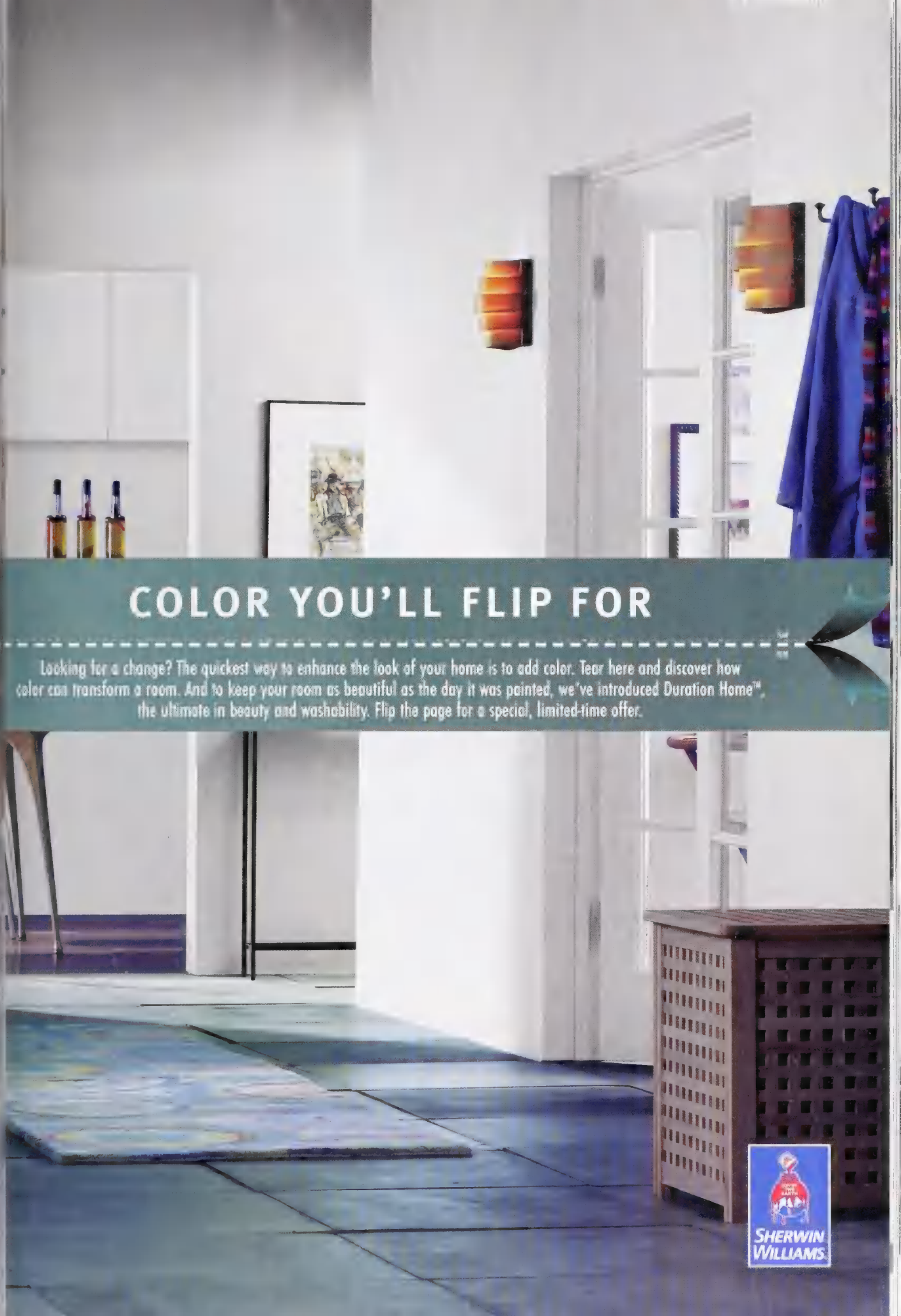



WHETHER HE'S COOKING FOR HIS WIFE and two children or for a much larger crowd, John Snell likes to interact with his guests. But the former restaurateur felt much too confined by the kitchen in his Michigan house, where a wall of cabinets also blocked the view of the St. Joseph River. Designer Barbara Ince of Susan Fredman & Associates suggested knocking down the wall between the kitchen and dining room and colonizing the sunporch to make one big, generous space. Then she and Snell organized it like a professional kitchen, with separate areas for prepping, cooking, baking, and eating (not to mention a home office). "Opening up this room to the river changed the whole character of the house," says Ince. Snell adds, "We spend a lot of time in the kitchen, and now it really suits the way we live."




The former island, with an electric cooktop in the midd was not ideal for seating small children. Now they can safely perch on Crate & Barrel leather stools around th new island, where the stainless-steel work area is softe with Green Tea Corian around the eat-in perimeter.

*(Continued on pag*


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(Continued from page 48)

## THE HEAT IS ON

Like most professional chefs, John Snell prefers to cook with gas, and he wanted 12 burners. He chose two stoves: KitchenAid's Architect Series six-burner range (which comes with a professional-size oven) and six-burner cooktop. Since he already had two convection ovens planned for the wall, he didn't need another oven and preferred to use the space under the cooktop for custom-made stainless-steel drawers to hold pots and pans. Stainless-steel countertops flank the stoves and offer a seamless work surface.



Kitchen designer Barbara Ince and chef John Snell unified the large space with three main materials: cherry for the cabinets, Green Tea Corian, and stainless steel. All the appliances, including the Architect Series cooktop and range, are by KitchenAid.

"I'm comfortable with stainless steel. It's easy to clean and I like the professional look







The original kitchen was smaller and separate from the dining room. Now the two rooms have merged, allowing a larger island with a custom-installed KitchenAid sink. The cherrywood section at one end holds a huge marble slab for pastry-making.

## COOL TOOLS

**REFRIGERATOR DRAWERS** opposite the cooktop allow Snell to stash all ingredients for the night's menu within arm's reach.

**DISHWASHER DRAWE** installed just to the left of the double sink can cl a load of wineglasses in 20 minutes.

**THE ULTIMA COOK** combination oven next t the refrigerator packs a high-speed broiler and a microwave into a convec oven, which Snell prefers because it circulates the so food cooks more even

**A WARMING DRAWER** keeps the cinnamon bun piping hot on Sunday mornings.


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WRITER: MARIO LÓPEZ-CORDERO PHOTOGRAPHER: BRENDAN PAUL PRODUCER: EDWAR

# In the Bag

## *HB* associate editor Edward Ross transforms humble feed sacks into tailored bed linens with vintage appeal



CLEVER SHOPPERS SEE treasure where others see trash. The especially ingenious can envision a diamond in the roughest of materials; picturing a nap-inducing stack of fluffy linen-encased pillows, for instance, in a pile of dirty vintage seed sacks. That's what *HB* associate editor Edward Ross saw during a flea market trek when he found a stack of bags made from homespun linen—formerly used to deliver grain to farmers. "They were dirty," says Ross, "but they had simple stripes on them that reminded me of ticking, and a set of three was only $15." He knew the durable, knobby fabric could withstand multiple washings and applications of stain removers, and a seamstress could tailor the bags into pillowcase shapes he could use. *(Continued on page 60)*

## DREAM A LITTLE DREAM

The leap from seed sack to pillowcase may seem like a stretch, but not when you consider that some vintage bags are made from homespun linen, a rough version of a material that's been used in bedding for centuries. Follow these guidelines to incorporate them into a room.

- An object once used on a farm has rustic appeal; use vintage bags to add an element of country charm to a setting. They'll also look great juxtaposed with streamlined elements, working to take the edge off a modern milieu.
- Sacks with stripes are a natural choice for bedding, the traditional use for ticking fabric. Flour and fruit bags printed with labels can be ideal for bolsters on a kitchen banquette. Turn monogrammed or embroidered bags into sofa pillows.



**Ross had a seamstress rec the bags to fit standarc For $40, she shortened t sewed some seams shut, th artful ties from the leftov They bring an insouciant gr to this guest room; beds from Simor**

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Rev. May 2003a
Brief Summary

# ALLEGRA®
## (fexofenadine hydrochloride)
## Capsules and Tablets

**INDICATIONS AND USAGE** **Seasonal Allergic Rhinitis** ALLEGRA is indicated for the relief of symptoms associated with seasonal allergic rhinitis in adults and children 6 years of age and older. Symptoms treated effectively were sneezing, rhinorrhea, itchy nose/palate/throat, itchy/watery/red eyes. **Chronic Idiopathic Urticaria** ALLEGRA is indicated for treatment of uncomplicated skin manifestations of chronic idiopathic urticaria in adults and children 6 years of age and older. It significantly reduces pruritus and the number of wheals. **CONTRAINDICATIONS** ALLEGRA is contraindicated in patients with known hypersensitivity to any of its ingredients. **PRECAUTIONS** **Drug Interaction with Erythromycin and Ketoconazole** Fexofenadine hydrochloride has been shown to exhibit minimal (ca. [illegible]) metabolism. However, co-administration of fexofenadine hydrochloride with ketoconazole and erythromycin led to increased plasma levels of fexofenadine hydrochloride. Fexofenadine hydrochloride had no effect on the pharmacokinetics of erythromycin and ketoconazole. In two separate studies, fexofenadine hydrochloride 120 mg twice daily (two times the recommended twice daily dose) [illegible] co-administered with erythromycin [illegible] mg every 8 hours or ketoconazole 400 mg once daily under steady state conditions to normal, healthy volunteers (n=24, each study). No differences in adverse events or QTc interval were observed when patients [illegible] administered fexofenadine hydrochloride alone or in combination with erythromycin or ketoconazole. The findings of these studies are summarized in the following table:

**Effects on steady-state fexofenadine hydrochloride pharmacokinetics after 7 days of co-administration with fexofenadine hydrochloride 120 mg every 12 hours (two times the recommended twice daily dose) in normal volunteers (n=24)**

| Concomitant Drug | $C_{max ss}$ (Peak plasma concentration) | $AUC_{TAU,ss}$ (Extent of systemic exposure) |
|---|---|---|
| Erythromycin (500 mg every 8 hrs) | +82% | +109% |
| Ketoconazole (400 mg once daily) | +135% | +164% |

The changes in plasma levels were within the range of plasma levels achieved in adequate and well-controlled clinical trials. The mechanism of these interactions has been evaluated *in vitro*, *in situ*, and *in vivo* animal models. These studies indicate that ketoconazole or erythromycin co-administration enhances fexofenadine gastrointestinal absorption. *In vivo* animal studies also suggest that in addition to increasing absorption, ketoconazole decreases fexofenadine hydrochloride gastrointestinal secretion, while erythromycin may also decrease biliary excretion. **Drug Interactions with Antacids** Administration of 120 mg of fexofenadine hydrochloride (2 x 60 mg capsule) within 15 minutes of an aluminum and magnesium containing antacid (Maalox®) decreased fexofenadine AUC by 41% and $C_{max}$ by 43%. ALLEGRA should not be taken closely in time with aluminum and magnesium containing antacids. **Carcinogenesis, Mutagenesis, Impairment of Fertility** The carcinogenic potential and reproductive toxicity of fexofenadine hydrochloride were assessed using terfenadine studies with adequate fexofenadine hydrochloride exposure (based on plasma area-under-the-concentration vs. time [AUC] values). No evidence of carcinogenicity was observed in an 18-month study in mice and in a 24-month study in rats at oral doses up to 150 mg/kg of terfenadine (which led to fexofenadine exposures that were respectively approximately 3 and 5 times the exposure from the maximum recommended daily oral dose of fexofenadine hydrochloride in adults and children). In *in vitro* (Bacterial Reverse Mutation, CHO/HGPRT Forward Mutation, and Rat Lymphocyte Chromosomal Aberration assays) and *in vivo* (Mouse Bone Marrow Micronucleus assay) tests, fexofenadine hydrochloride revealed no evidence of mutagenicity. In rat fertility studies, dose-related reductions in implants and increases in postimplantation losses were observed at an oral dose of 150 mg/kg of terfenadine (which led to fexofenadine hydrochloride exposures that were approximately 3 times the exposure of the maximum recommended daily oral dose of fexofenadine hydrochloride in adults). **Pregnancy** **Teratogenic Effects: Category C.** There was no evidence of teratogenicity in rats or rabbits at oral doses of terfenadine up to 300 mg/kg (which led to fexofenadine exposures that were approximately 4 and 31 times, respectively, the exposure from the maximum recommended daily oral dose of fexofenadine in adults). There are no adequate and well controlled studies in pregnant women. Fexofenadine should be used during pregnancy only if the potential benefit justifies the potential risk to the fetus. **Nonteratogenic Effects.** Dose-related decreases in pup weight gain and survival were observed in rats exposed to an oral dose of 150 mg/kg of terfenadine (approximately 3 times the maximum recommended daily oral dose of fexofenadine hydrochloride in adults based on comparison of fexofenadine hydrochloride AUCs). **Nursing Mothers** There are no adequate and well-controlled studies in women during lactation. Because many drugs are excreted in human milk, caution should be exercised when fexofenadine hydrochloride is administered to a nursing woman. **Pediatric Use** The recommended dose in patients 6 to 11 years of age is based on cross-study comparison of the pharmacokinetics of ALLEGRA in adults and pediatric patients and on the safety profile of fexofenadine hydrochloride in both adult and pediatric patients at doses equal to or higher than the recommended doses. The safety of ALLEGRA tablets at a dose of 30 mg twice daily has been demonstrated in 438 pediatric patients 6 to 11 years of age in two placebo-controlled 2-week seasonal allergic rhinitis trials. The safety of ALLEGRA for the treatment of chronic idiopathic urticaria in patients 6 to 11 years of age is based on cross-study comparison of the pharmacokinetics of ALLEGRA in adult and pediatric patients and on the safety profile of fexofenadine in both adult and pediatric patients at doses equal to or higher than the recommended dose. The effectiveness of ALLEGRA for the treatment of seasonal allergic rhinitis in patients 6 to 11 years of age was demonstrated in one trial (n=411) in which ALLEGRA tablets 30 mg twice daily significantly reduced total symptom scores compared to placebo, along with extrapolation of demonstrated efficacy in patients ages 12 years and above, and the pharmacokinetic comparisons in adults and children. The effectiveness of ALLEGRA for the treatment of chronic idiopathic urticaria in patients 6 to 11 years of age is based on an extrapolation of the demonstrated efficacy of ALLEGRA in adults with this condition and the likelihood that the disease course, pathophysiology and the drug's effect are substantially similar in children to that of adult patients. Three clinical safety studies comparing 15 mg BID (n=85) and 30 mg [illegible] (n=330) of an experimental formulation of fexofenadine to placebo (n=430) have been conducted in pediatric patients aged 6 months [illegible] 5 years. In general, fexofenadine hydrochloride was well tolerated in these studies. No unexpected adverse events were seen given the known safety profile of fexofenadine and likely adverse reactions for this patient population (See ADVERSE REACTIONS and CLINICAL PHARMACOLOGY). The safety and effectiveness of fexofenadine hydrochloride in pediatric patients under 6 years of age have not been established. **Geriatric Use** Clinical studies of ALLEGRA tablets and capsules did not include sufficient numbers of subjects aged 65 years and over to determine whether this population responds differently from younger patients. Other reported clinical experience has not identified differences in responses between the geriatric and younger patients. This drug is known to be substantially excreted by the kidney, and the risk of toxic reactions to this drug may be greater in patients with impaired renal function. Because elderly patients [illegible] more likely to have decreased renal function, care should be taken in dose selection, and may be useful to monitor renal function. See CLINICAL PHARMACOLOGY. **ADVERSE REACTIONS** **Seasonal Allergic Rhinitis Adults.** In placebo-controlled seasonal allergic rhinitis clinical trials in patients 12 years of age and older, which included 2461 patients receiving fexofenadine hydrochloride capsules at doses of 20 mg to 240 mg twice daily, adverse events were similar in fexofenadine hydrochloride and placebo-treated patients. All adverse events that were reported in greater than 1% of patients who received the recommended daily dose of fexofenadine hydrochloride [illegible] mg capsules twice daily), and that were more common with fexofenadine hydrochloride than placebo, are listed in Table 1. In a placebo-controlled clinical study in the United States, which included 570 patients aged 12 years and older receiving fexofenadine hydrochloride tablets at doses of 120 or 180 mg once daily, adverse events were similar in fexofenadine hydrochloride and placebo-treated patients. Table 1 also lists adverse experiences that were reported by greater than 2% of patients treated with fexofenadine hydrochloride tablets at doses of [illegible] mg once daily and that were more [illegible] with fexofenadine hydrochloride than placebo. The incidence of adverse events, including drowsiness, was not dose-related and [illegible] similar across subgroups defined by age, gender, and race.

**Table 1**
**Adverse experiences in patients ages 12 years and older reported in placebo-controlled seasonal allergic rhinitis clinical trials in the United States**

**Twice daily dosing with fexofenadine capsules at rates of greater than 1%**

| Adverse experience | Fexofenadine 60 mg Twice Daily (n=679) | Placebo Twice Daily (n=671) |
|---|---|---|
| Viral Infection (cold, flu) | 2.5% | 1.5% |
| Nausea | 1.6% | 1.5% |
| Dysmenorrhea | 1.5% | 0.3% |
| Drowsiness | 1.3% | 0.9% |
| Dyspepsia | 1.3% | 0.6% |
| Fatigue | 1.3% | 0.9% |

**Once daily dosing with fexofenadine hydrochloride tablets at rates of greater than 2%**

| Adverse experience | Fexofenadine [illegible] mg once daily (n=283) | Placebo (n=293) |
|---|---|---|
| Headache | 10.6% | 7.5% |
| Upper Respiratory Tract Infection | 3.2% | 3.1% |
| Back Pain | 2.8% | 1.4% |

The frequency and magnitude of laboratory abnormalities were similar in fexofenadine hydrochloride and placebo-treated patients. **Pediatric.** Table 2 lists adverse experiences in patients aged 6 to 11 years of age which were reported by greater than 2% of patients treated with fexofenadine hydrochloride tablets at a dose of 30 mg twice daily in placebo-controlled seasonal allergic rhinitis studies in the United States and Canada that were more common with fexofenadine hydrochloride than placebo.

**Table 2**
**Adverse experiences reported in placebo-controlled seasonal allergic rhinitis studies in pediatric patients ages 6 to 11 in the United States and Canada at rates of greater than 2%**

| Adverse experience | Fexofenadine 30 mg twice daily (n=209) | Placebo (n=229) |
|---|---|---|
| Headache | 7.2% | 6.6% |
| Accidental Injury | 2.9% | 1.3% |
| Coughing | 3.8% | 1.3% |
| Fever | 2.4% | 0.9% |
| Pain | 2.4% | 0.4% |
| Otitis Media | 2.4% | 0.0% |
| Upper Respiratory Tract Infection | 4.3% | 1.7% |

Three clinical safety studies in 845 children aged 6 months to 5 years comparing 15 mg BID (n=85) and 30 mg BID (n=330) of an experimental formulation of fexofenadine to placebo (n=430) have been conducted. In general, fexofenadine hydrochloride was well tolerated in these studies. No unexpected adverse events were seen given the known safety profile of fexofenadine and likely adverse reactions for this patient population (See PRECAUTIONS Pediatric Use.) **Chronic Idiopathic Urticaria** Adverse events reported by patients 12 years of age and older in placebo-controlled chronic idiopathic urticaria studies were similar to those reported in placebo-controlled seasonal allergic rhinitis studies. In placebo-controlled chronic idiopathic urticaria clinical trials, which included 726 patients 12 years of age and older receiving fexofenadine hydrochloride tablets at doses of 20 to 240 mg twice daily, adverse events were similar in fexofenadine hydrochloride and placebo-treated patients. Table 3 lists adverse experiences in patients aged 12 years and older which were reported by greater than 2% of patients treated with fexofenadine hydrochloride 60 mg tablets twice daily in controlled clinical studies in the United States and Canada and that were more common with fexofenadine hydrochloride than placebo. The safety of fexofenadine hydrochloride in the treatment of chronic idiopathic urticaria in pediatric patients 6 to 11 years of age is based on the safety profile of fexofenadine hydrochloride in adults and adolescent patients at doses equal to or higher than the recommended dose (see Pediatric Use).

**Table 3**
**Adverse experiences reported in patients 12 years and older in placebo-controlled chronic idiopathic urticaria studies in the United States and Canada at rates of greater than 2%**

| Adverse experience | Fexofenadine [illegible] mg twice daily (n=186) | Placebo (n=178) |
|---|---|---|
| Back Pain | 2.2% | 1.1% |
| Sinusitis | 2.2% | 1.1% |
| Dizziness | 2.2% | 0.6% |
| Drowsiness | 2.2% | 0.0% |

Events that have been reported during controlled clinical trials involving seasonal allergic rhinitis and chronic idiopathic urticaria patients with incidences less than 1% and similar to placebo and have been rarely reported during postmarketing surveillance include: insomnia, nervousness, and sleep disorders or paroniria. In rare cases, rash, urticaria, pruritus and hypersensitivity reactions with manifestations such as angioedema, chest tightness, dyspnea, flushing and systemic anaphylaxis have been reported. **OVERDOSAGE** Reports of fexofenadine hydrochloride overdose have been infrequent and contain limited information. However, dizziness, drowsiness, and dry mouth have been reported. Single doses of fexofenadine hydrochloride up to 800 mg (six normal volunteers at this dose level), and doses up to 690 mg twice daily for 1 month (three normal volunteers at this dose level) or 240 mg once daily for 1 year (234 normal volunteers at this dose level) were administered without the development of clinically significant adverse events as compared to placebo. In the event of overdose, consider standard measures to remove any unabsorbed drug. Symptomatic and supportive treatment is recommended. Hemodialysis did not effectively remove fexofenadine hydrochloride from blood (3.7% removed) following terfenadine administration. No deaths occurred at oral doses of fexofenadine hydrochloride up to 5000 mg/kg in mice (110 times the maximum recommended daily oral dose in adults and 200 times the maximum recommended daily oral dose in children based on mg/m²) and up to 5000 mg/kg in rats (230 times the maximum recommended daily oral dose in adults and 400 times the maximum recommended daily oral dose in children based on mg/m²). Additionally, no clinical signs of toxicity or gross pathological findings were observed in dogs, no evidence of toxicity was observed at oral doses up to 2000 mg/kg (300 times the [illegible] recommended daily oral dose in adults and 530 times the maximum recommended daily oral dose in children based on mg/m²). **DOSAGE AND ADMINISTRATION** **Seasonal Allergic Rhinitis Adults and Children 12 Years and Older.** The recommended dose of ALLEGRA is 60 mg twice daily, or 180 mg once daily. A dose of [illegible] mg once daily is recommended as the starting dose in patients with decreased renal function (see CLINICAL PHARMACOLOGY). **Children 6 to 11 Years.** The recommended dose of ALLEGRA is 30 mg twice daily. A dose of 30 mg once daily is recommended as the starting dose in pediatric patients with decreased renal function (see CLINICAL PHARMACOLOGY). **Chronic Idiopathic Urticaria Adults and Children 12 Years and Older.** The recommended dose of ALLEGRA is [illegible] mg twice daily. A dose of 60 mg once daily is recommended as the starting dose in patients with decreased renal function (see CLINICAL PHARMACOLOGY). **Children 6 to 11 Years.** The recommended dose of ALLEGRA is 30 mg twice daily. A dose of 30 mg once daily is recommended as the starting dose in pediatric patients with decreased renal function (see CLINICAL PHARMACOLOGY).

Please see product circular for full prescribing information.

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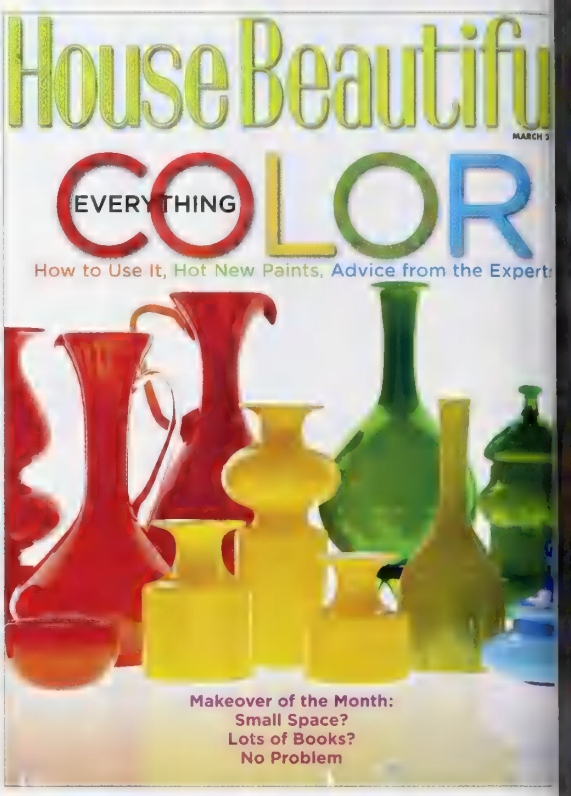
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The lighting consultants in the showrooms listed below will be happy to help you think tiny. Stop by and see the new Schonbek collection of tiny crystal chandeliers.

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(Continued from page 56)

"They were dirty, but they had stripes on them tha
reminded me of ticking, and a set of three was only $

## LOOKING FOR LINEN

"Buying feed sacks at the flea market is a little like spinning the wheel on *The Price Is Right,*" says Ross (shown at right with his haul). "It's a bit of a gamble, because they're usually dirty and you don't know what stains will wash out." Stay away from any with rips or tears (though torn seams can be repaired). Ditto for any that show grease, motor oil, or rust stains. "You can get almost anything else out," he says. "But you'll have to be devoted to getting them clean." Feed sacks are not sought after, so should be inexpensive and abundant at markets near rural farming areas. Watch for interesting logos, or designs like stripes, embroidery, or stamps (one of Ross's bags was stamped with the year 1870). If you are keen on textiles, don't stick to sacks—old tea towels or tablecloths can also be recast as bed accessories.



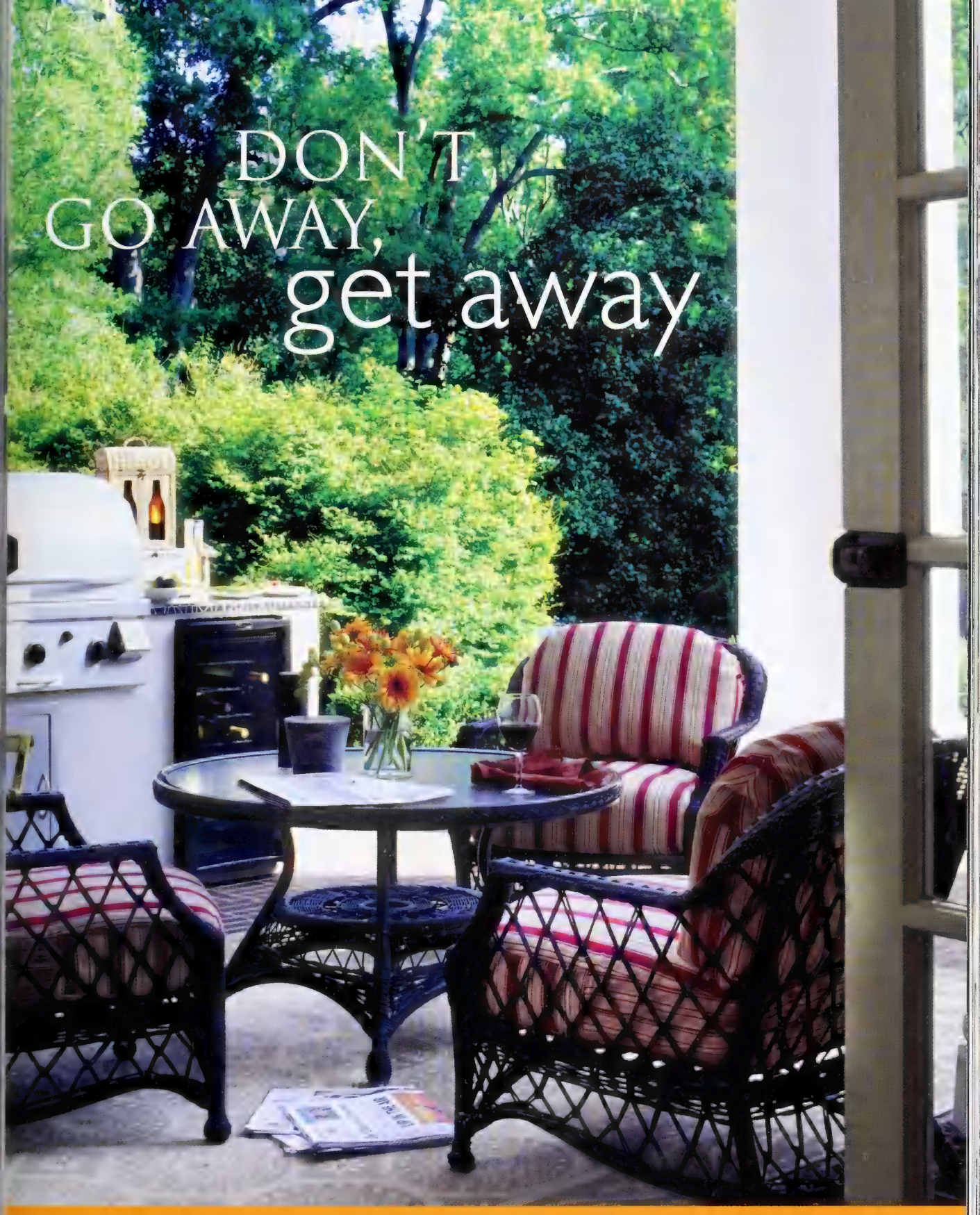
A strong solution of Lestoil, detergent, and bleach will alter the color of fabric dyes, but Ross was pleased with the effect it had on his sacks—turning a gray stripe yellow, and red and blue ones lavender.




## THE CLEAN MACHINE

- Soak and hand-wash in a solution of h water and laundry detergent with color bleach. Rinse, wring, and lay flat to dry. tumble dry, which can permanently set
- Spot-treat stubborn stains with a mixt made from water and Cascade dishwas paste; repeat as above.
- Persistent stains require a strong clea solution that will alter colors in the fabri Using rubber gloves, combine hot wate Lestoil, chlorine bleach, and laundry de and soak the fabric in it for as long as a periodically replacing the solution.
- As a last resort, use Rit to dye the fabi dark shade and hide the stain. ●

Do you have a favorite flea market you wo like Ross to visit? Send him your suggestio and watch for future excursions. Direct yo letters to Weekend Shopper, *Mouse Beat*, 1700 Broadway, 29th Floor, New York, NY 10019, or hlmail@hearst.com.




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WRITER: KATHRYN M. IRELAND PHOTOGRAPHER: TIM BEDD

# Shopping on the Isle

**Designer Kathryn M. Ireland reveals the best stores to visit in London, where she knows just about everybody, and then some**



WHETHER it's antique furniture, rare books, modern art, or even the very latest in curtain knobs and poles, for my money there's no better place to shop than London. And I'm not saying that just because it's my hometown.

I opened my own showroom there in 1998 when I started my fabric business, and now I go as often as possible. It's a great excuse to visit friends and shop while keeping an eye on my showroom, where we also represent Raoul Textiles, Peter Dunham's fabric collection, and Michael S. Smith's new fabric line.

My shop is in Battersea, south of the Thames, and right next door is McKinney & Co., owned by my old school chum Shona McKinney. She's the queen of >

## SHONA'S SHOP

**McKINNEY & CO., The Old Imperial Laundry, 71P Warriner Gardens SW11 4XW; 011-44-207-627-5077.** Specialists in curtain hardware and window treatments.

Owner Shona McKinney (above, left, with the author) founded her company 15 years ago and uses a sizable archive of original designs as the basis for her extensive and wildly eclectic selection of curtain hardware.

Many orders are custom-made with a wide variety of metals and materials. The designs display a painstaking attention to detail and are on display at her shop, as shown at right. Orders can be shipped anywhere in the world.







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Above, left: Designer Robert Kime's in London is filled with ceramics, fa towels, reproduction furniture, lam more. Above: Kime drapes the auth fabric in his shop.

## SHOPPING LIST

### Kathryn M. Ireland's Favorite London Stores

**BLANCHARD, 88 Pimlico Road SW1W 8PL; 011-44-207-823-6310.** An eclectic grouping of furniture and objects from the 17th–20th centuries.

**CLASSIC BINDINGS, 61 Cambridge Street SW1V 4PS; 011-44-207-834-5554.** A fine and vast collection of antiquarian books.

**HAZLITT HOLLAND-HIBBERT, 38 Bury Street, St. James's SW1Y 6BB; 011-44-207-839-7600.** Modern drawings, paintings, and sculpture.

**KATHRYN IRELAND FABRICS, The Old Imperial Laundry, 72 Warriner Gardens SW11 4XW; 011-207-622-9060.**

Below: Sasha Poklewski-Koziell, a P count who was raised in Ireland, su the many volumes in Classic Bindin his antiquarian bookstore in the Pin section of London.



LONG WEEKEND

curtain hardware, and her wide assortment of knobs and poles is the best in the business. Many clients don't understand my insistence that their curtain paraphernalia be shipped from England, but they do once they see Shona's products.

After visiting with Shona, it's a quick hop over Chelsea bridge to Blanchard antiques shop in Pimlico, presided over by my friend Orlando Harris. His taste is eclectic, and even with the weak dollar his prices are so right! He offers everything from a 17th-century Italian trestle table to a 1950s Eames chair. And always lurking nearby in Pimlico to add his considerable expertise is James Graham Stewart, antiques dealer, consultant, and friend to both Orlando and me.

My next stop is at the antiquarian bookshop Classic Bindings to see proprietor Sasha Poklewski-Koziell. A first edition from Sasha is the perfect gift.

The reason for *(Continued on page 74)*

## ROYAL ROBERT

**ROBERT KIME, 121 Kensington Church Street W8 7LP; 011-44-207-229-0886**

To get an idea of Robert Kime's position in London's design world, look no further than his office, where a royal warrant proclaims that he has been appointed "into the place and quality of supplier of antiques and interior decoration to his Royal Highness." His compound of buildings in the English countryside contains a wide range of furniture, antiques, and assorted fabrics, and his newly expanded shop on Kensington Church Street in London offers an edited collection of the same.

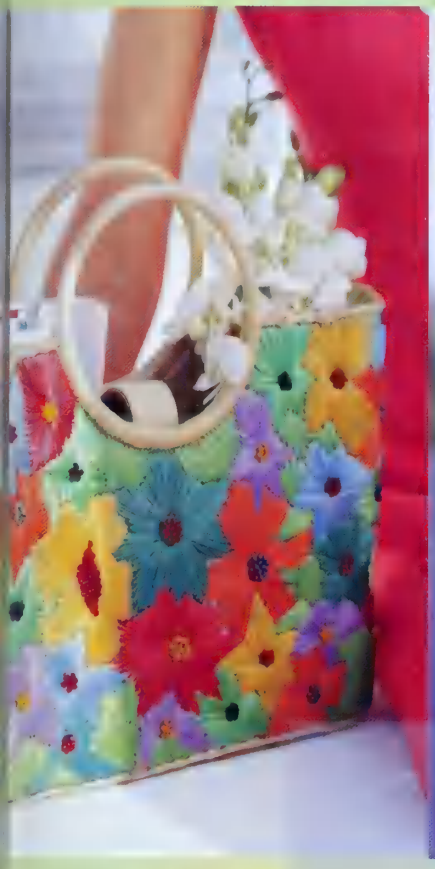

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# LONG WEEKEND

(Continued from page 68)

this trip was to check out a painting for a Los Angeles client who wants to start collecting art. There are only two people in London to see—James Holland-Hibbert and Hugo de Ferranti. Their gallery, Hazlitt Holland-Hibbert, is affiliated with Hazlitt, Gooden and Fox, the gallery that serves as the queen's art appraisers. Hugo has an incredible house in Devon decorated by my mentor, Robert Kime. In Wiltshire, Robert has barns full of furniture, carpets, and fabrics that he's collected on his travels, and he also has a shop in London on Kensington Church Street that oozes good taste. I am proud to say I share




Above: Ireland (center) and two old friends, Sasa Guirey (left) and Carina Cooper, interrupt their afternoon of shopping for a long lunch at San Lorenzo in the fashionable Knightsbridge neighborhood.



Right: Antiques dealers Orlando Harris (standing) and James Graham Stewart enjoy an alfresco cuppa while inspecting a pair of chairs near Harris's shop in Pimlico.



Above: Art dealers James Holland-Hibbert (left) and Hugo de Ferranti at their gallery, Hazlitt Holland-Hibbert. Right: A selection of fabrics from Kathryn Ireland's Batik collection, available at her showroom in Battersea.



shelf space with him in John R showrooms in New York and Wash Our fabrics complement one anot in all my houses there's a piece of

If you're like me, shopping ma hungry. Where to eat? That's eas Lorenzo in Knightsbridge. It was restaurant I ever went to as a ch the owner, Mara, always welcor with a warm hug and a visit to m Go there for lunch and do what I c two close friends—linger over glasses of wine until the waiter a you've decided to stay for dinner.

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# Thrill of the Hunt

## Six historic towns across the country hold undiscovered treasure for enterprising antiques seekers

### PETERSBURG, VIRGINIA

Petersburg, just 19 miles south of Richmond, is the region's best-kept secret. It played a major role in the Civil War, during which the town endured the longest siege in American history, and the Battle of the Crater (depicted in the movie *Cold Mountain*) was also fought nearby. Dozens of antebellum and Victorian houses in several districts have been spared the wrecking ball with historic landmark designations. The Old Towne district, which dates to the 1700s, includes antiques shops, several restaurants, and important historic sites. Begin a day of shopping with a visit to At The Globe (804-862-3097), an antiques mini-mall offering a large assortment of midcentury furniture and some unabashedly kitschy collectibles. Adjacent to the white-columned Siege Museum, Longstreet's Delicatessen (804-722-4372) serves generous sandwiches, local wines, and European and American furniture. At the end of the street is Woody's (804-86 an old brick warehouse jammed to the rafters with s inventory there is only a narrow pathway for custo navigate through it. There are more shops on West Ol peddling goods that often include Civil War musk vintage books, and furniture from local estates. Pen Alley Antiques (804-722-0135) features eclectic acc from around the world, gathered by its flight attenda ers. If you don't feel like a tired veteran of Lee's re the time you've covered Old Street, make a left on Street to peruse America Hurrah! Antiques (804-86 a no-frills picker's paradise. Another must-see is Bl Church, a graceful building near the Confederate gr Crater Road that provides an intimate look at an national treasure: 15 breathtaking stained-glass w designed by Louis Comfort Tiffany.

WRITER: JEFFREY ABUGEL ILLUSTRATOR: MICHAEL A. HILL





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# ANTIQUES

## EMLENTON AND FOXBURG, PENNSYLVANIA

As you navigate the many hills and gorges along Interstate 80 in northwest Pennsylvania, it's easy to bypass the little towns that were once pivotal in the nation's history and economy. This is oil country, where in 1859 the first commercial oil well mined black gold from these coal-laden hills. Most of those wells are dry now, but just off the interstate the small village of Emlenton, once reputedly the richest city per capita in the world, beckons with its Victorian painted ladies and the buildings that once housed dry goods and hardware stores. Today, these structures bulge with antiques and history. Just head to Main Street to find Emlenton Bridge Antiques (724-867-3170), located in a former hardware store that dates from the 1870s, with inventory displayed along the original 14-foot shelves and accessed by ladder. The Old Emlenton Mill (724-867-2232) is a circa-1870 steam-powered gristmill renovated to house antiques dealers and a café. Just four miles away, Foxburg is home to the American Golf Hall of Fame and the oldest golf course in continuous use in the country. Foxburg Fineries (724-659-0122) in the old Fox Bank building offers furniture, lamps, and vintage advertising posters from local consignees. The Red Brick (724-659-0075) is in a 150-year-old building and sells art, handmade knickknacks, and gourmet chocolates.



## BRIDGEHAMPTON, NEW YORK

While not exactly obscure, this *other* Hampton is sometimes overlooked by travelers heading to the beaches, restaurants, and social scene farther east. A number of shops deserve more than a cursory glance, however, and many are located right along the area's main artery, the Montauk Highway. Laurin Copen Antiques (631-537-2802), in an 18th-century house, brims with 18th-, 19th-, and 20th-century indoor and outdoor furniture, decorative objects, lighting and accessories. Gray Gardens (631-537-4848) offers an eclectic mix of furnishings from the 18th through 20th centuries, including vintage upholstered furniture, lamps, and mirrors. English Country Antiques (631-329-5773), on Snake Hollow Road, presents an array of pine and mahogany country furniture, Asian antiques, and a variety of china and accessories. Out of the Closet (631-537-2470) features two floors of vintage fashion—dating from the Victorian era through the 1970s—as well as jewelry, handbags, and cowboy boots. An in-house seamstress does alterations on the site. At Amy Perlin Antiques (631-537-6161), shoppers can find items ranging from Roman antiquities to 18th-century antiques to French and Italian furniture from the 1940s.





## WALNUT, IOWA

Driving across I-80 between Omaha and Des Moines can get pretty boring. But if you find yourself on this road and would rather shop than rest-stop, the tiny town of W (with a population of 900) calls itself "Iowa's Antique City boasts 18 antiques shops and malls in 19th-century buil along its brick-paved streets. The Antique Furniture E rium (712-784-3839) in a former car dealership showcases dreds of pieces of American furniture. Farm Fresh Ant (712-784-2275) sells Weller pottery and vintage bottles. Walnut Antiques Mall (712-784-3322) at the end of the includes sections for pottery, vintage toy trains, and c ing. Victorian Rose Antiques (712-784-3900) sells a varie fine glassware, furniture, and vintage frames. Once a ye Father's Day weekend, the town comes to life with a stree featuring vendors from all over the country; it's one of the street sales in the United States.

## FRANKLIN, TENNESSEE

Whether business or bluegrass lures you to Nashville, be to heed the call of Franklin, about 20 miles south on Inte 65. One of the largest and most diverse antiques towns in nessee—and with more than 20 independent antiques s and multi-dealer malls—you'll need a little time to see One collection of stores can be tackled where 2nd Av and Margin Street intersect. J.J. Ashley's (615-791-001 a historic farm and feed store, now carries goods of a d edly different nature, including a fine selection of cou French and English furnishings. Across the street Arbor Antique Mall (615-599-1200) devotes 5 square feet to furniture and glassware. Across Avenue, the town's defunct icehouse is the Franklin Antique Mall (615-790-8 the largest such space in middle Tenne Plenty of shops dot Main Street, inclu The Iron Gate (615-791-7511), noted architectural items, chandeliers, and tom ironwork. About six blocks away, Factory at Franklin (615-791-1777) is an impressive g of 1920s brick warehouses accommodating a collectio shops, meeting areas, and restaurants, and even a chu There are several antiques shops within, as well as Anti at the Factory Mall (615-591-4612), which peddles art vintage jewelry. ●







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WRITER: BARBARA GE

# Annie's House

**A daughter-in-law fondly recalls a proud, elegant woman and the Long Island home she finally made her own**



I DETOUR OCCASIONALLY just to pass what was once Annie's house. It's been years since she's lived there, and it was recently sold. I'm curious about the young couple who were attracted to this large 1950s split-level. It's a model that is seldom built today, and this particular one reflected its former owner's penchant for elegance and formality, both inside and out. There are houses that are merely shelter, a base from which the real business of living takes plac then there are those houses that are in essence their o lives. Annie's was the latter.

Her husband called her Anna, his deep Italian-acc voice imparting dignity to both the name and the perso Anne," she would say when meeting new friends, offe carefully manicured and bejeweled hand. Her relati

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all of whom lived in close proximity in Brooklyn, called her Annie. At her request I called her Mom, after her younger son slipped a diamond on my finger.

From the time I met her she was a woman with a mission—to move from the row house where she had lived all her married life to a large home in the suburbs of Long Island. As a first-generation American, she was determined to grasp the riches and lifestyle that eluded her immigrant parents. In America, she knew, wealth was a distinct possibility for those willing to work hard. "God helps those who help themselves," Annie often commented. And though she made sure to cover all bases with countless rosaries and novenas, few worked harder than Annie did.

She convinced her husband, a tailor by trade, that the garment contracting business would be far more lucrative, especially with her assistance. Fueled by her dreams, she toiled side by side with him. Sunday morning shopping trips to Manhattan's Canal Street filled their Brooklyn basement with cartons of cut glass and china slated for the big home she was determined would one day be hers. She was the first of her group to don a fur coat—Persian lamb—and her mink stole, with its portrait collar, was larger and more luxurious than that of any of her friends. It was only fitting because she was the one they looked to for advice about such things.

FROM THE TIME I MET HER SHE WAS A WOMAN WITH A MISSION—TO MOVE FROM THE ROW HOUSE WHERE SHE HAD LIVED ALL HER MARRIED LIFE TO A LARGE HOME IN THE SUBURBS OF LONG ISLAND

Every Sunday, after cleaning up from the midday meal of macaroni (nobody called it pasta then), followed by a meat course and salad and topped off with fruit and espresso, she'd remove her apron and put on her fur coat. My father-in-law, dressed in a shirt and tie with a gray fedora atop his white hair, would already be sitting in the dark green and tan 1954 Lincoln. Given the choice, Annie would have preferred a Cadillac, but her husband deemed such a car too pretentious. The relatives would think they were showing off, he told her. She picked her battles carefully. It was that new house that was her priority, and so she'd settle herself next to him in the front seat, still pulling on her kid gloves, and off they'd go, out to the affluent suburbs of Long Island.

Having waited until her children were grown and almost on their own in no way modified Annie's desire for a large house. A ranch would be all right, she confided when I accompanied them on one expedition, except that they usuall small, high windows. On top of her lengthy list of pre sites was a large bow window, preferably in the living r No picture windows for her, no matter how much in v Her heart was set on that window, which she intended t orate with a silk-fringed Austrian shade—like an opera h she explained when I confessed to an ignorance of the

From Annie I also learned that Oriental carpets were erable to wall to wall, and that silver-plate was satisfactor fine tables were set with sterling. She expressed surpris my mother had not already started my set. She believed house of any substance boasted, among other attributes, ceilings and plaster walls.

The Sunday trips often ended with my mother-i wiping away tears with a lace-trimmed handkerchief, ally because my fath law expressed interest house that fell short o expectations. When th estate agent showed th four-bedroom Cape wit master bedroom and ba the first floor, he was to reach for his checkb They had to think abou future when stairs cou a problem, he said.

The following week struck out without the to look at model h being built in Manh Split levels were in heyday and were t made to quiet my fath law's complaints about and Annie's prerequisit space to entertain. The house they finally bought had e thing she wanted. The rooms were spacious and flowed one another, the walls plaster, and the ceilings high.

Annie then got down to the task of decorating. A sky ceiling and rug offset the living room's white walls. White ask covered the oversize sofa, with its white-and-gold fr She chose blue silk for one easy chair and apricot satin fo fireside chairs. Of the furniture from the Brooklyn house her marquetry tables, refinished a lighter shade than their nal, survived. Apricot-colored fringe trimmed the valanc sides of the elaborately festooned pale blue silk draperies covering the bow window was the shirred and fringed Aus shade, a heavy off-white textured silk. The cut glass Anni been stockpiling for years in her cav- (Continued on pag

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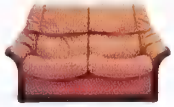
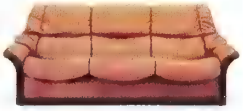
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# BARN RAISING

## Two art lovers turn a dilapidated barn at their weekend farm near Baltimore into a guesthouse that uniquely connects the old with the new

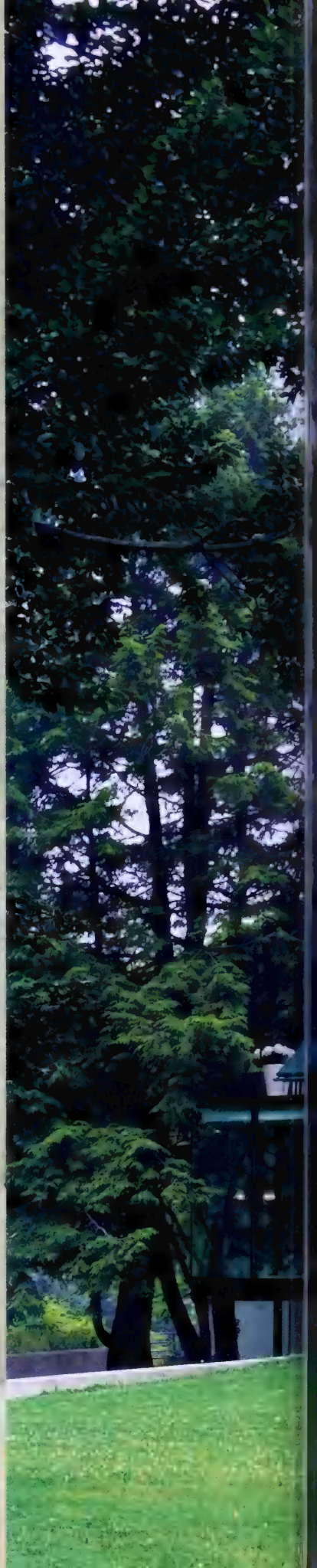
WHEN STANLEY MAZAROFF AND NANCY DORMAN NEEDED MORE SPACE FOR THEIR EXTENSIVE MODERN ART COLLECTION, THEY DECIDED TO MOVE SOME OF IT INTO AN OLD BARN AT THEIR MARYLAND FARM. THE ONLY PROBLEM WAS THAT THE BARN WAS A DILAPIDATED HULK IN DIRE NEED OF RENOVATION.

"It was virtually in a state of collapse," recalls Mazaroff of the 19th-century structure. He and Dorman purchased the farm 15 years ago as a weekend getaway. "We loved the house and we loved the land," says Dorman. "It feels very remote to us even though it is so close to Baltimore."

After reviewing their options, they decided to go all out and convert the barn into a modern gallery and guesthouse. Prophetically, Mazaroff had befriended Barbara Wilks, a principal in the Baltimore and New York based firm of W Architecture and Landscape Architecture, who had even seen the barn once. Mazaroff called her, and Wilks again braved the rutted country lane that winds through the farm's 85 acres to visit the barn. There she saw its potential amid the piles of hay and obvious deterioration.

"It was so beautiful," says Wilks. "The light coming through the slats of wood was really the essence of the barn and what we wanted to keep."

Wilks shared the couple's desire to preserve the barn's natural aesthetic. To achieve that goal, she designed a structure within the structure, a glass box



**The renovated barn on Stanley Mazaroff and Nancy Dorman's weekend farm in Maryland serves as an art gallery, guesthouse, and entertaining space. Most of the building retains the barn's traditional look, but the north side features a glass wall that opens onto a vista of fields and trees.**



Writer: Christianna McCausland

Photographer: Erik Kvalsvik Producer: Doretta Speraluto

that would contain open-plan living areas and gallery space while leaving the exterior barn mostly intact.

What followed was equal parts demolition, renovation, and preservation. The barn was shored up to ward against collapse and to accommodate the glass box. Despite a white-knuckle moment when one wall collapsed, the structure held, and the siding was covered in a preservative to help the weathered wood maintain its charm and structural integrity.

The finished building is art in its own right. The floating exterior staircase leads visitors to a perfect microcosm—a house under glass. The south and east sides of the barn retain their original appearance, and light falls in shattered beams onto the glass interior. On the north side, the original wall was replaced with one made of glass to overlook a panorama of fields. Where a rundown addition once stood there is now a glass-encased kitchen and dining space jutting into a grove of mature conifers. The original chestnut beams of the barn were preserved, creating a geometry that is at once contemporary and organic, hinting at the structure's past while melding seamlessly with its present.

"It's pretty simple in plan," says Wilks. "But because there are so many layers and a little bit of grade change, we really worked to make it a nice sequence so the space kind of unfolds and is a little bit of a surprise."

The couple used designer Robert Berman of Baltimore-based Johnson Berman to bring the same minimalist eye for design into the barn that he applied to their home in Baltimore. "We wanted everything to be simple, showing the essence of the structure and






ITALY
FRANKENTHALER



this page. The bedroom's dirt floor was covered in slate to match the exterior patio. Minimalist furniture complements the barn's architectural elements, like the original wood beams. Opposite, top: Modern details like a floating staircase and sleek patio accent the rustic charm of an original wall. Bottom: A fireplace creates a backdrop for a table and two leather chairs—all Mies van der Rohe designs—and a contemporary photograph by Michal Rovner.









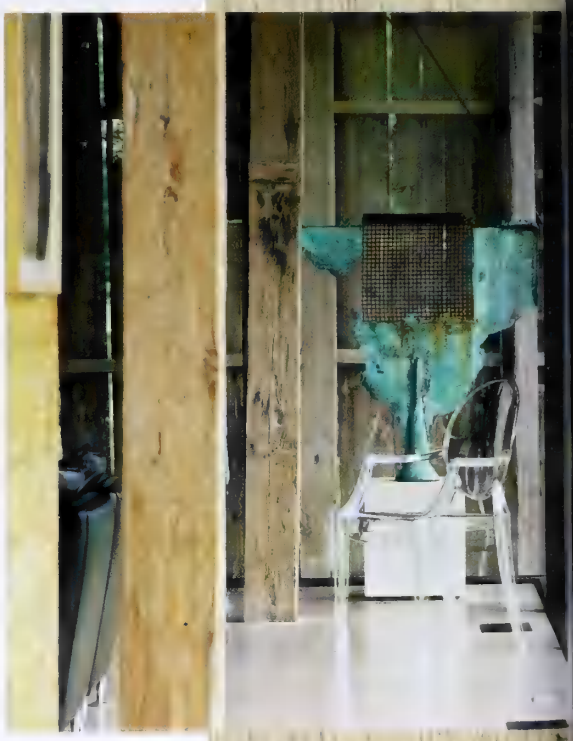
"The light coming through slats of wood was really the essence of barn and what we wanted to keep"

to let the art show," says Mazaroff. Dorman adds, "We wanted it to be minimal and sleek, but still comfortable."

Berman utilized classic contemporary pieces and natural materials in a neutral palette of black and beige that flatters the barn's ambience. The furniture is predominantly leather and the rugs are wool and linen. "The colors are designed to take a backseat to the setting [of the structure]," says Berman. "They are colors from nature because we didn't want the furniture to shout."

Many of the furniture designs come from Bauhaus-trained architects such as Mies van der Rohe and Marcel Breuer. "Even though they were designed over 70 years ago, they still look very contemporary," says Berman. "And because they were designed by an architect, they blend well into a space where architecture is so important."

According to Mazaroff, "wow" is the traditional response the barn elicits from first-time visitors. Whether entertaining family in the dining room that floats amid the trees, or sitting by the fireplace enjoying the many views, Mazaroff and Dorman love that the barn's design breaks the barrier between the indoors and outdoors, allowing elements of nature to infiltrate the space. Juxtaposed between old and new, open and protected, their art collection feels as much at home as the couple. "I really love the glass walls and the way the light comes in," says Dorman. "We feel like we're part of nature." ●



This page, top: The sculpture *Study for Garden State* by Isaac Witkin bridges the wood structure and modern glass box. Above: Original beams frame a sculpture by John Ruppert and a Louis Ghost chair by Philippe Starck. Opposite: The outdoor deck invites guests with its tree house ambience. For more details, see Resources.



# BASKING IN SUN VALLEY

Weary of the Hamptons, Anne Ford heads west and creates a vacation home in Idaho with help from local design maven Terri DeMun






ne Ford's great room is
ly great, with a 25-foot-
h ceiling, a chandelier
de from naturally shed
antlers, and a stone
place. The English side
le behind the sofa was
chased in London.
posite: In season, the
io gets a lot of use;
doors in the center
d into the great room.

Writer: Ted Loos Photographer: Oberto Gili Producer: Senga Mortimer





Left: Anne Ford on her Sun Valley terrace. Below: In a hall connecting the great room to the kitchen, one of Ford's English antiques sits below mixed media paintings by Robert Kelly. Opposite: An Iranian rug of red, yellow, green, and blue helped set the color palette for the great room. Huge windows let the sunshine in, but for the cold nights designer Terri DeMun chose a heavy *ikat* fabric from Clarence House for the curtains. As with all the curtains, the backs are lined to provide a nice view from outside—a good neighbor policy.



UR LAST NAME IS FORD—as in the venerable auto- family—you are born prepared to hit the road when ment is right.

ne Ford, an author and the daughter of Henry Ford II, ctly that after 35 years of vacationing in Southampton, ork. She was over the Hamptons, and wanted to find a taway house. Despite being based in New York, Ford west, to Sun Valley, Idaho.

brother and sister have been going to Sun Valley for y years, and I didn't have a place there," says Ford. "I to be out there with my family."

ily is a big issue for Ford—in 2003 she published a alled *Laughing Allegra,* about the struggle of raising a er with learning disabilities. She won praise for both dor and style.

house she built (designed by local architect Jack Ruther- Sun Valley was western to the core: made of unpainted with huge 'standing dead' logs as columns and beams in at room, as well as soaring stone fireplaces.

when it came to decorating, Ford didn't want spurs for s. "I didn't want a full western house," she says. "A little og is good, but so is a bit of East Coast. That's why I e result—it's a combination."

ding an interior designer was as easy as asking her sister-in-law, Cynthia Ford, who recommended Terri DeMun. Her company, Lone Star Interior Design, has been a fixture in the area for 20 years.

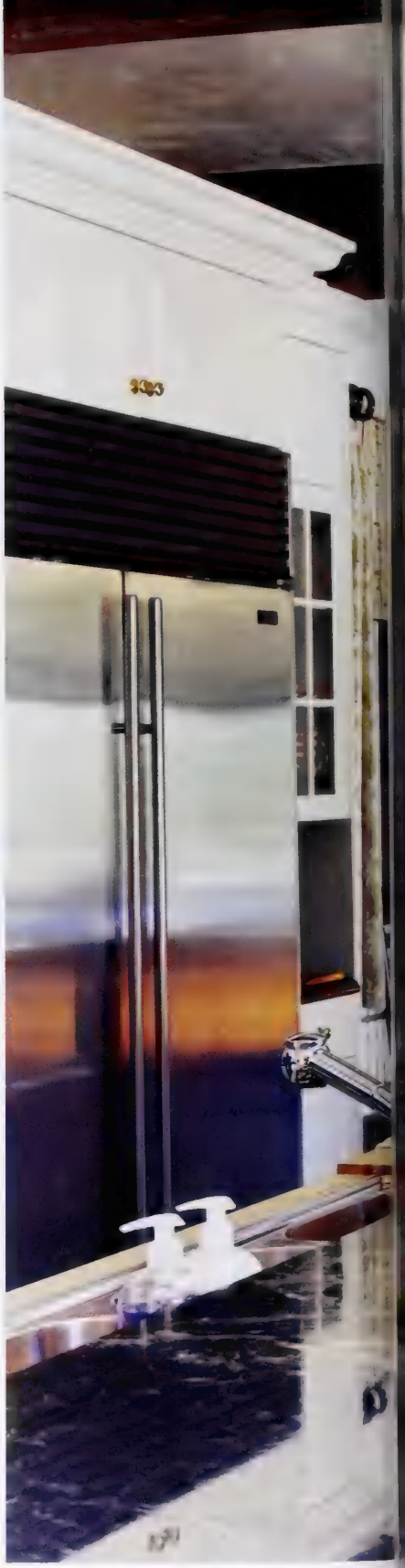
So DeMun and Ford embarked on the project of filling the 5,200-square-foot house, largely by e-mail and fax. But first, DeMun made a pilgrimage to New York to see Ford's apartment there.

"She said, 'I want you to see what I like,'" recalls DeMun. "The apartment was beautiful—very traditional, with red-lacquered walls in the dining room."

Ford didn't want a replica of that decor, however. "She wanted to have some country feel to the house," says DeMun. "I think she wanted all the rooms to be different and to have personality on their own."

Certainly Ford's interest in having some East Coast influence was helped along by her terrific collection of antiques, especially English pieces, which had always resided at her Southampton place.





"I was absolutely thrilled to have a shipment of great antiques come from Southampton," says DeMun, "because I knew it would be really hard for me to get similar pieces without traveling around the world."

The antiques ranged from a charming bench with three carved oval splats to a fine English side table. One of the best was a black lacquer table with gold-leaf chinoiserie painting that Ford keeps close to her bed, and close to her heart. "It's a great English piece, given to me by my father," Ford says.

DeMun's job was to use unique items like rare china with a Model T motif (a family hand-me-down), but to keep a country-house feel at the same time.

The centerpiece of the soaring great room, with its 25-foot-high ceiling, is a chandelier made from naturally shed elk antlers—in other words, no animals were harmed to make the piece. It sports 24 small candle-type lights spread throughout the antlers. "We made it just as big as we could get it because the space is huge," says DeMun.

As dramatic as the chandelier is, it was not DeMun's starting point for the rest of the great room's design. "The room started completely with the rug," she says. "We went into one of the local rug stores and it was the most different and unusual piece they had."

The Iranian wool rug sports green, red, blue, and yellow,

Top left: For the cozy dining room, Terri DeMun took Anne Ford's chairs and covered them in red paisley. Ford found stunning Biedermeier table on an antiquing spree and e-m the designer to ask her advice. "Grab it," DeMun said. The is by Ralph Lauren. Above right: Ford wanted a kitchen th it all—eating area, television, and a place to sit and chat. A DeMun objected to Ford's choice of sleek green marble in house with a heavy western influence, but she realized the was right when she saw the result.




ie wanted to have some country feel to the house,"
Mun says of Anne Ford. "She wanted all the rooms to
different and to have personality on their own"

and the rest of the fabrics in the room started from that palette, including a yellow embroidered cotton from Quadrille on the sofa and a dark green linen print with deer on the wing chair.

In the kitchen, Ford lobbied for a green marble countertop and sleek appliances in contrast to the room's sitting area, which featured cozy upholstered furniture, a stone fireplace, and wood beams.

"She wanted a modern kitchen, and both the architect and I were nervous about that because it's a log house," DeMun says. "It could have felt sterile. As it turns out, it's crisp, it's clean, and it lets the other rustic elements pop off of it. So she really taught me something there."

The concept of mixing elements animates the house throughout. When Ford spied a gorgeous Biedermeier table in an antiques shop and e-mailed DeMun a picture of it, DeMun responded, "Grab it." But the designer then accessorized it in the dining room with a new Ralph Lauren mirror—old and new united by a traditional look.

And for the great room, a modest ski poster was chosen for the mantel just because the colors were exactly right. It didn't detract from the pricier artwork nearby—on the contrary, it made the room work.

"We stuck it up there and said, 'How's that? We've got a valuable painting on one wall, and a $200 poster on the other,'" says DeMun.

That refreshing lack of snobbery may be the house's most western touch of all. ■









ge: A Brunschwig & Fils red toile adorns the walls of Allegra Ford's bedroom. The
desk and overhead light are by John Rosselli. Opposite, top: Ford's bathroom has
-linen curtains that hang to the floor for a cosseting feel. Opposite, far left: Anne Ford's
m bureau is topped with family photos below a locally purchased botanical print. Near
the master suite, the yellow-striped wallpaper is by Christopher Norman. On Ford's
wing chair DeMun put an Old World Weavers cotton crewel in deep blue.


For Baby Wells
Please come for dinner
in honor of
Kimm and Alexandra's
new baby
Saturday, April 24th
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at Mary's
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# SHOWER POWER

## PINK AND BLUE ARE THE COLORS OF THE DAY WHEN LOS ANGELES DESIGNER MARY McDONALD HOSTS A CHINESE-THEMED BABY BASH IN HER GARDEN FOR GOOD FRIEND KIMM UZIELLI

YOU HAVE ONLY TO PEEK INTO THE "PARTY PANTRY" IN THE BASEMENT OF MARY McDonald's Hollywood Hills house to know that its owner, a decorator, loves to entertain. Why else would she possess two dozen white ballroom chairs, 20 sets of dishes, and hundreds of linen napkins? So when McDonald's pal Kimm Uzielli was about to have a second child, the decorator decided to throw her a baby shower. Rather than orchestrate the usual daytime affair, the kind with only female guests and lots of clucking over crib blankets, McDonald instead planned a coed dinner party. And like the interiors she pulls together for her clients, the gathering was glamorous in a fun, delightfully offhand way.

Opposite, clockwise from upper left: Designer Mary McDonald's invitation for her friend Kimm Uzielli's baby shower included china-motif invitations and bookplates in envelopes lined with Scalamandré's Chi'en Dragon pattern. Pink flowers were amassed for table decorations. The Uziellis had enamel boxes from Halcyon Days personalized as thank-you gifts for the shower's organizers. McDonald (left) and Uzielli share a moment of pre-party hilarity.

WRITER: JANE MARGOLIES
PHOTOGRAPHER: AMY NEUNSINGER
PRODUCER: SENGA MORTIMER



This page
McDonald
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left: Guest o
Kimm Uzielli ar
place cards.
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## ESTS WERE ASKED TO BRING A HARDCOVER COPY OF A HERISHED CHILDREN'S BOOK

McDonald, in fact, approaches parties in much the same way she does empty rooms. "It's good to have a decorative theme so that everything looks pleasing together," she says. For her friend's shower, which would take place in McDonald's backyard, the designer took her cues from her own garden, where large pieces of the blue-and-white Chinese export pottery she collects are interspersed among roses and weeping willow trees. A Chinese theme emerged, complete with Szechuan food prepared on site by the staff of Los Angeles's New Moon restaurant, one of Uzielli's favorites.

The export ware also inspired the party color scheme. "I started with the blue and white of the pottery, but I wanted a pastel color to go with it," explains McDonald. She chose pink, she says, because it matches the color of her 1940s stucco house, which would serve as the backdrop for the buffet dinner, and also because the new baby would be a girl. "I love navy and pink together," says McDonald, "so I was off and running."



### COUNTDOWN TO A SHOWER

10 A.M. Set tables. "I have the tables and extra chairs I need delivered the day before. If the weather is good you can set them then and keep everything covered overnight with sheets," says McDonald.

11 A.M. Bring vases outside. "Unless you're dealing with a very delicate flower you can do the arrangements the day before."

Noon. Set up bar. "Don't forget bowls for lemons and limes and a knife for the bartender to cut with."

5:30 P.M. Bartender and waitstaff arrive. "Preferably one of the staff has worked for you before."

6 P.M. Review the evening's timetable with service staff. "Explain when you want them to stop serving drinks, start dinner, etc."

7:15 P.M. Light candles. "You don't want the candles to burn down before the party's over."





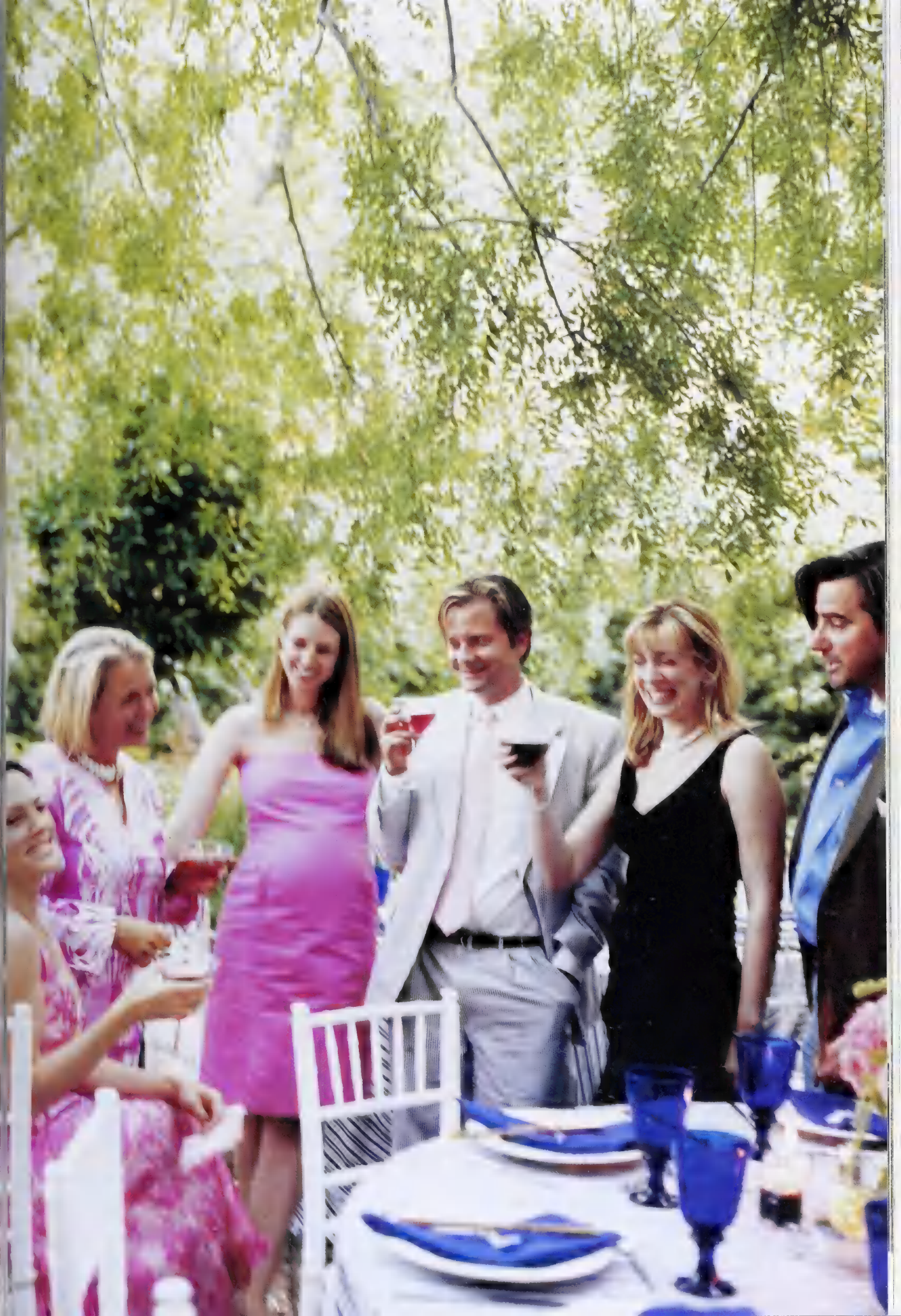
Custom-designed invitations announced the party motif. Fabric aficionados among the invitees might have recognized the Chi'en Dragon print that lined the envelopes as a Scalamandré pattern. "I got a mailing from the company about the introduction and thought it was just so pretty," says McDonald, who color-copied the print for the envelope liners. For the party itself, the ever-creative host had cloths for rented tables stitched from blue-and-white-striped cotton left over from a decorating project, and she ordered pagoda-shaped salt-and-pepper shakers from the Horchow catalog. McDonald also found pajamas in L.A.'s Chinatown for the waiters to wear. "I'll grab anything to keep a theme going," she says.

Kimm Uzielli—whose husband, Alessandro Uzielli, is a senior advisor for global brand entertainment at the Ford Motor Company and the grandson of Henry Ford II—had requested that guests not bring gifts. But with each party invitation, McDonald included a custom-made bookplate engraved "For Baby Uzielli." Guests were asked to bring a hardcover copy of a cherished children's book and to jot down on the bookplate the reason they felt it was special. In this way the Uziellis' new daughter, Olivia, born in May, was bestowed with a fine library of lovingly selected volumes ranging from *Madeline* to *The Giving Tree*. And there's no better way to start out in life than with riches like that. ●





Pretty in pink (and navy). Clockwise from upper left: Striped cotton was sewn into crisp tablecloths. Kimm Uzielli with firstborn Eleanor, who made a cameo appearance. Mary McDonald's stucco house as buffet backdrop (the silver-plated JF Chen lanterns are the decorator's bedroom lamps, pressed into service for the evening). The waitstaff dressed in Chinese pajamas. Opposite: A toast to the hostess, seated. For more details, see Resources.



# A DREAM TAKES WING

American actress Louise Fletcher takes a broken-down French farmhouse and revives its lively spirit

Writer: Louise Fletcher
Photographer: Tim Beddow





iving room, originally
rn, an enormous
ce was added. It's a
f the house's other
eplaces, in the master
om and the study.
ite: A border of
er lines the driveway.
a field of freshly cut
nd two parasol pines
d by the author.

Let me say at the beginning that I am an incurable nest maker. I should have been a bird. One of my favorite movie scenes is from *Howards End,* in which Vanessa Redgrave's character walks in the garden of her beautiful English country house at twilight. A slight breeze blows and the music swells as she looks through the windows at her contented family inside. She is suffused with the happiness that well-being brings. This scene sums up for me the nest-making ideal.

In the summer of 1997, I had no plan to build a nest in France. My friend Kathryn Ireland, the interior designer, and I were driving on a country road near her home in southwest France, about 45 minutes from Toulouse, v I had stayed for two weeks that summer and the sur before, when she said, "I think there is a little some for sale up there on that hill." One look at the "little s thing" and I was a goner. The French call it a *coup de fo* I fell in love. The building—a single structure consisti a farmhouse and a connected barn—had a pleasing sy try and line, but it was the views that beguiled: views o ing green countryside, farms, patchwork fields, and h villages marked by church spires. I couldn't rest unti simple farmhouse was mine.

High up on the barn wall is a brick with "1832" scra into it, suggesting the year the house was built. I bo this property, known locally as La Plaine, from M Mme. Riviere, farmers who live on the next hill. Wher decided to sell a small parcel of land, they cut this two rectangular swath from the middle of their fields.

Below: Fabric by Kathryn Ireland was used on chairs, pillows, and curtains in the study. The unsigned paintin above the fireplace came from Fletcher's former home Virginia. "My mother always hated it," she jokes. "She couldn't tolerate the crooked lampshade."



## after

The author removed the original roof and raised it but used the old roof tiles, bricks, and beams (some of which were entire tree trunks) in the reconstruction. Doorways and windows were enlarged, and a new kitchen window was added (to right of central doorway).

## before

Perhaps it was the stalwart oak trees reaching up from behind the ramshackle farmhouse that emboldened the author to undertake a daunting restoration.





Right: The antique tiles used in the flooring were also set into the backsplash in the kitchen. Contemporary Lloyd Loom chairs surround the table. Below: The kitchen adjoins the living room, and a doorway between the two leads into the central hallway. The lamp at left was made by Dagmar Design, as were many other lamps throughout the house.



own beautiful farmhouse is visil
the west. I am always surprised by
has been planted in these fields
year. That summer, La Plaine wa
rounded by sunflowers.

No one had lived in the house
least 75 years, and it was a ruin. V
I showed snapshots to my friend
prevailing opinion was that I sh
tear it down and start over, b
couldn't bring myself to do tha
fact, I went to extraordinary lengt
respect the spirit of the house a
keep its rustic details.

I spent two years making pla
reconstruct the house, and the
was started in 1999. The day I bo
it I also purchased a scrapbook, w
I filled with images of things I w
later need: trees, flowers, doors,
ters, tiles, kitchen and bathroom
tures, paint finishes, fabrics. I ca
this scrapbook with me for the ne
years, and whenever I felt lost or d
ganized, I returned to it for guida

Kathryn introduced me to Gil
local mason who rebuilt La Plaine
me. Gilles and I had a rough be
ning. His local accent made it har

before

When the work started, walls in the original kitchen were covered with thick black soot. "We took months ding it off," says the author. The fireplace was raised so hat placing the logs wouldn't be a knee-bending chore.

## after

The soot is gone, but the *potager*—or food warmer—remains in the master bedroom (right of fireplace). A pair of original Lloyd Loom chairs sit next to the bed. Pillow fabrics are by Kathryn Ireland. The mantel holds two antique opaline vases and vintage Scandinavian horses (a traditional housewarming gift).



me to understand him, and he certainly couldn't unde
the French I learned to speak at school in Mississip
also couldn't understand why I wanted "old, rotten mate
Why didn't I want new tiles, bigger kitchen cabinets, an
did I want to keep the old barn doors? Gilles eventuall
accustomed to my ideas, and our communication was g
improved. He even began to search for old tiles with a
footprints in them, which he would install in the ki
counter or at the pool house and wait for me to discove

The barn and the house were connected by a large c
hallway, through which the cows once passed to ent
barn (hence the large doorways at either end). I convert
barn into my main living area, a large space with both k
and living room. On the other side of the central hall
now the master bedroom, study, dressing room, and r
bath. More than half of the downstairs had earthen
but I refused to pave the entire area in new tiles, even th

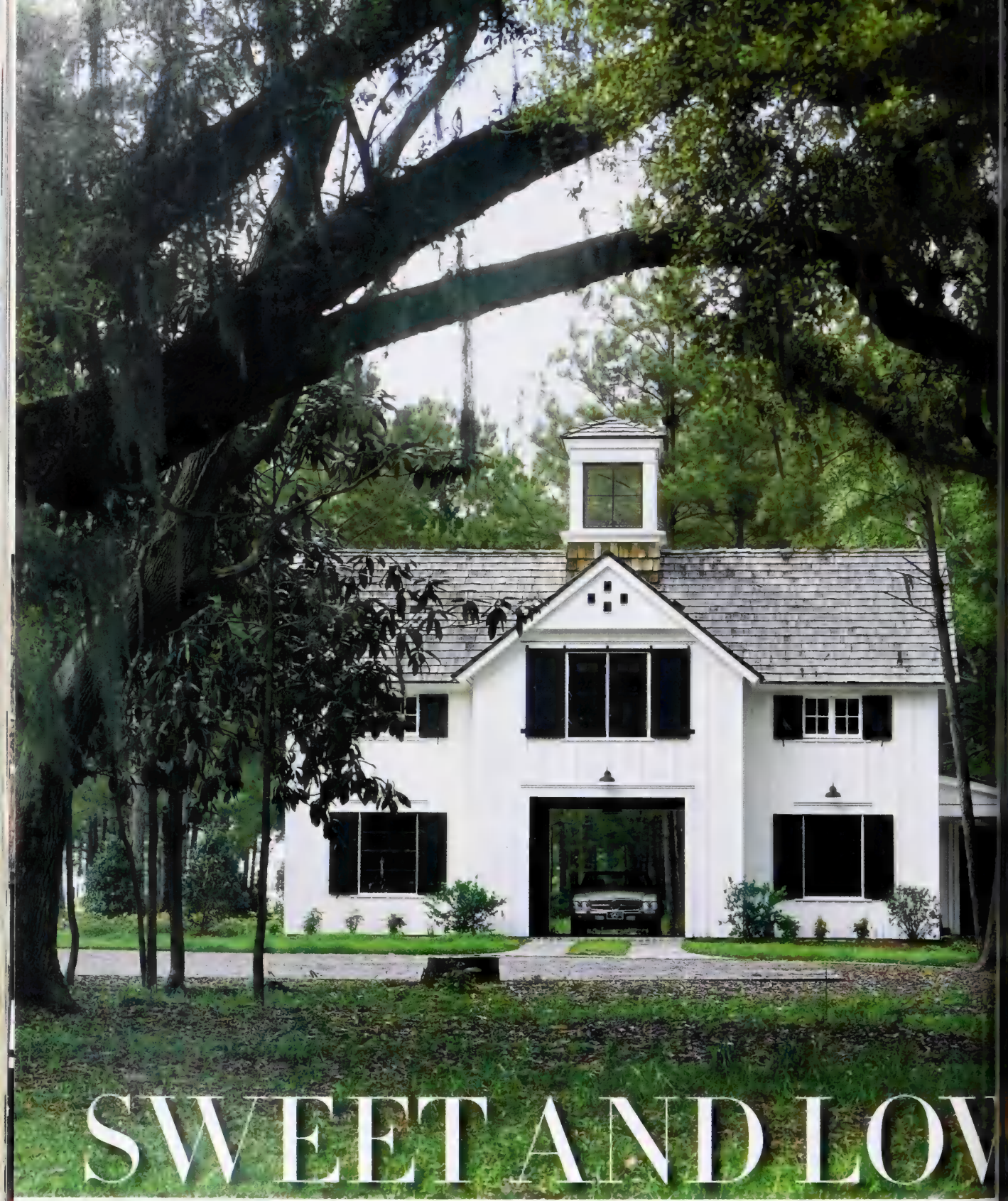




eople said I would never locate enough old ones for the
it I did. I was lucky to find some 18th-century hay-rose
l tiles from a ruin in Montpelier and covered the entire
l floor in them. This creates a sense of continuity.
house used to have two levels, but it was impossible to
ip on the second floor, the old hayloft. The roof had to
oved for reconstruction, so we decided to raise it high
to add two large bedrooms and baths upstairs, on the
f of the house. The extra room also afforded more ceil-
ght in the kitchen and living room, and you can see in
ng room, just above the oil painting that hangs over the
, brickwork inserted to shore up the old hayloft.
now I have my dream nest. In the morning I walk
l the house looking out
ndows. In the evening,
around the garden and
hrough the windows at
oms inside. It's all very
*ds End.* ●

## Every room downstairs has its own door leading to the garden. That's why the house just flows and is wonderful for entertaining

Above: A pair of sun chairs from Restoration Hardware (at right) augment two antique chaise longues at the far end of the pool. Pillows are covered in Kathryn Ireland fabric. Opposite, top: The central hallway retains its original wall. The gilded wood chandelier with tin leaves was purchased at a local antiques sale. Bottom: An outdoor dining and seating area is provided shade by an awning made of iron rods hung with woven reeds. Wicker chairs are from Pier 1 Imports. For more details, see Resources.



# SWEET AND LOW

Designers James Strickland and Suzanne Rester Watson imbue a brand-new carriage house in Georgia's Low Country with all the rustic charm of a generations-old barn

WRITER: CHRISTINE PITTEL PHOTOGRAPHER: J. SAVAGE GIBSON
PRODUCER: BRICE GAILLARD



: Rolling barn doors
-leeping and living
: rope chandelier with
ry glass shades was
ade by Eloise Pickard
: over a vintage French
Lucullus. Opposite:
ine board and batten
tern-topped cedar
f, the guesthouse was
after a barn. The gable
g window would have
ayloft.



IN GEORGIA'S LOW COUNTRY, where t
and houses tend to date back at least a hun
years, the pull of tradition is powerful. F
newcomers like Chris Lawson, who grew u
Michigan and meandered down South, qui
develop an appreciation for the rich history
poignant beauty of this place. A simple walk
his dogs takes Lawson under the overa
ing branches of a majestic allée of live oaks that were pla
before the Revolutionary War. Egrets and osprey nest ir
marshes that fringe his property. "I used to mark the
sons by the changing leaves, but here it's the marsh grass
changes color, from vibrant green in spring to mellow go
autumn," says Lawson. He was one of the first to pick out
in the Ford Plantation—a private 1,800-acre enclave or
banks of the Ogeechee River (about 20 miles south of Sa
nah), where Henry and Clara Ford used to spend their
ters. The Georgian-style mansion they built in the 1920s
sporting retreat is now the clubhouse for the community

Above: In the sitting area, a sofa covered in Great Plains wool from Holly Hunt faces a William Morris–style chair from Amy Perlin Antiques and a fanciful bamboo chair from Jerry Pair. Stereo equipment and a TV are concealed behind the louvered doors. Walls and cabinetry were painted with Abingdon Putty, one of Benjamin Moore's historic colors, and then rubbed with a superfine steel wool pad to bring out the grain of the wood.



This page, clockwise from left: In the kitchen, an old-fashioned farm sink from the Whitehaus Collection is flanked by a dishwasher and a freezer integrated into the cabinetry. Designer Suzanne Rester Watson drilled a hole in an old ceramic hog trough to make a sink for the potting shed. Cabinets in the ground-floor mudroom hide a washer and dryer.



hen Lawson and his wife, Ellen Berger, were ready to ruct their own house, they were determined to respect ınd and the local customs. They hired James Strickland storical Concepts, a Georgia firm that specializes in his-ılly accurate modern-day versions of traditional build-Instead of the typical big suburban house and attached e, Strickland designed a gracious compound, meant to as if the buildings had been added one by one, over ations. The couple decided to build the carriage house h would function as a guesthouse) first and live there plans for the main house were completed.

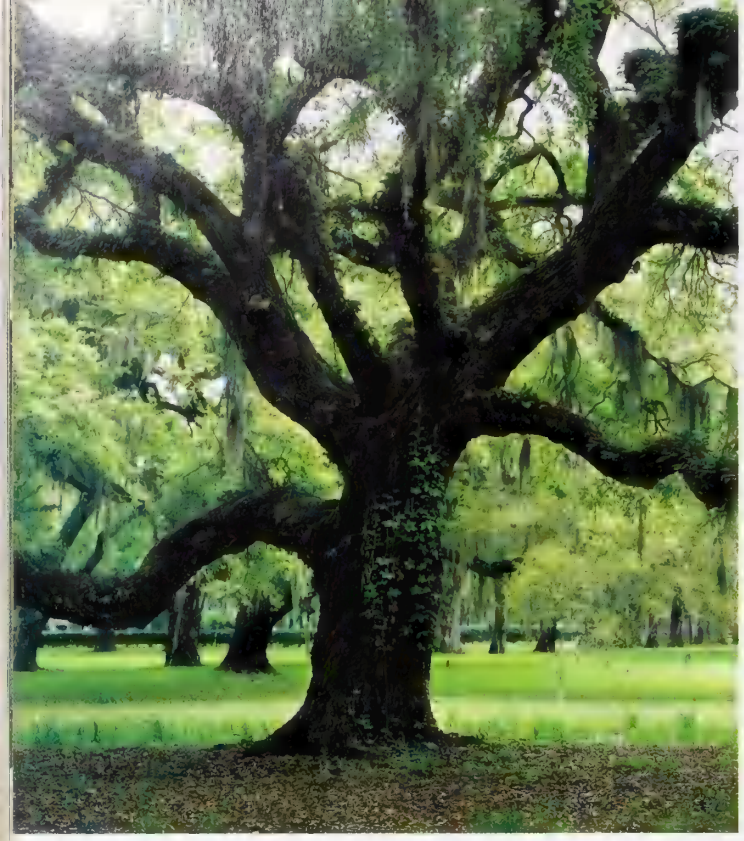
rickland imagined the carriage house as a working barn ıad evolved over time: Gradually, horse stalls had given o cars and the tack room became a mudroom. Upstairs, ɔrmer hayloft had been converted into living quarters. ake this story ring true, the contractor had to create a c patina from the start and that's where Florida-based or designer Suzanne Rester Watson, of Inside, was cru-o the collaboration. She found the reclaimed brick, the



This page: A window seat is covered in Rogers & Goffigon linen with a paisley from Old World Weavers on the pillow. Herringbone wool throw from Brahms Mount Textiles. Monoprint by Robert Wolf. Opposite: Watson designed the simple wrought-iron canopy bed, with a coverlet made from Rogers & Goffigon linen. The handblocked pillow fabric is by Robert Kime, through John Rosselli.







weathered barn wood, and the old oak floorboards (salv
from a post office in Pennsylvania).

The upstairs living quarters may measure a mere 890 sq
feet, but the floor plan was conceived to maximize every l
space, with window seats and storage cabinets, for exar
under the slope of the ceiling. There's even a wine cellar,
feet wide and six feet deep, tucked underneath the stairs.
house lives big, but it's really very small," says Strickland.

Watson managed to turn the tightness to her advan
paring down the furnishings to achieve a rugged simpl
Each piece was evaluated for proportion and shape befo
was allowed into what is basically one big room. Fabric
natural linens and soft wools. "The quiet earth tones reflec
unspoiled natural setting," says Watson. Every detail was
sidered, down to the antique locks on the window frames
the light fixtures are vintage pieces that have been rewired.
old-fashioned mercury glass shades, the fragrant cypress w
the Oriental rugs—all these are in keeping with the handcr
character of the space," says Watson. "What we tried to do
go back to the Low Country essentials." ●

Above: Dripping with Spanish moss, the heavy limbs of a live oak reach almost to the ground. Right: Designer Suzanne Rester Watson. Opposite: The patio outside the potting shed is paved with old reclaimed brick. The 1940s metal furniture was covered in rust when Watson spotted it at a flea market. She had it sandblasted and then powder-coated in olive green. A zinc washtub is turned over and used as a side table. For more details, see Resources.







Writer and Photographer: Vivian Russell

# GREENER

## Starting over didn't mean starting from scratch for a pair of gardeners who coaxed an Arts and Craf arcadia from a long-neglected English plot



# PASTURES

The Green Theatre, complete with box footlights, has space on the lawn for an audience of 100 people. The retaining wall and steps were rebuilt using sandstone blocks salvaged from the former Edwardian rockery. Open trellis screens, made from recycled pallets and seasoned oak, counterpoint the dense yew hedges. Simon Dorrell crafted the Tudor-style wooden obelisks, which he copied from a 17th-century engraving by Thomas Hill.

IN THE SPRING 1994 issue of *Hortus*, gardening journal to the literati, readers learned some surprising news. Founder and editor David Wheeler announced that he and landscape painter Simon Dorrell had left their beloved garden in Wales, following planning permission for a commercial development on their doorstep, and had found a new home just across the border, in Herefordshire, England.

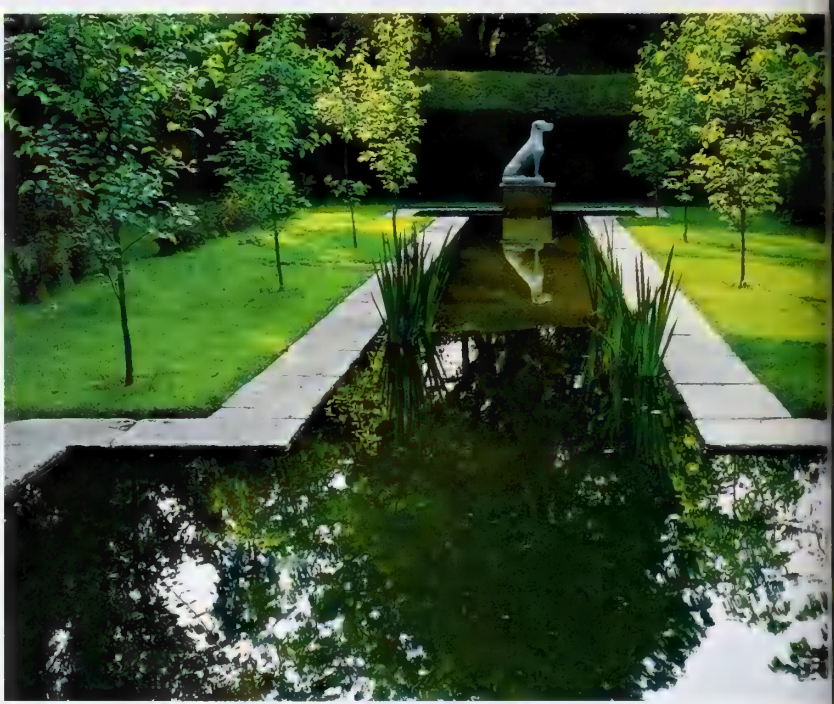
It was called Bryan's Ground, taking the name of the field on which it had been built for two shipping heiresses in 1911. The moment Wheeler and Dorrell saw the Edwardian Arts and Crafts house, they knew they would buy it. So they went into the garden and spent two hours poking around the derelict borders, marveling at the old box and yew hedges and the shelter belts of mature trees. "We realized we had a wonderful canvas," recalls Wheeler.

A sound, shared design philosophy, honed over five years of gardening together—combined with Dorrell's passion for design and craftsmanship, and Wheeler's for plants—was concentrated on redeeming these three neglected acres. Spurred on by their motto, "In delay there lies no plenty," they have in 12 years fashioned a contemporary Arts and Crafts garden without equal.

"Every garden needs a beating heart," observes Dorrell, "and that heart is the house. The garden should reflect its character and proportion."

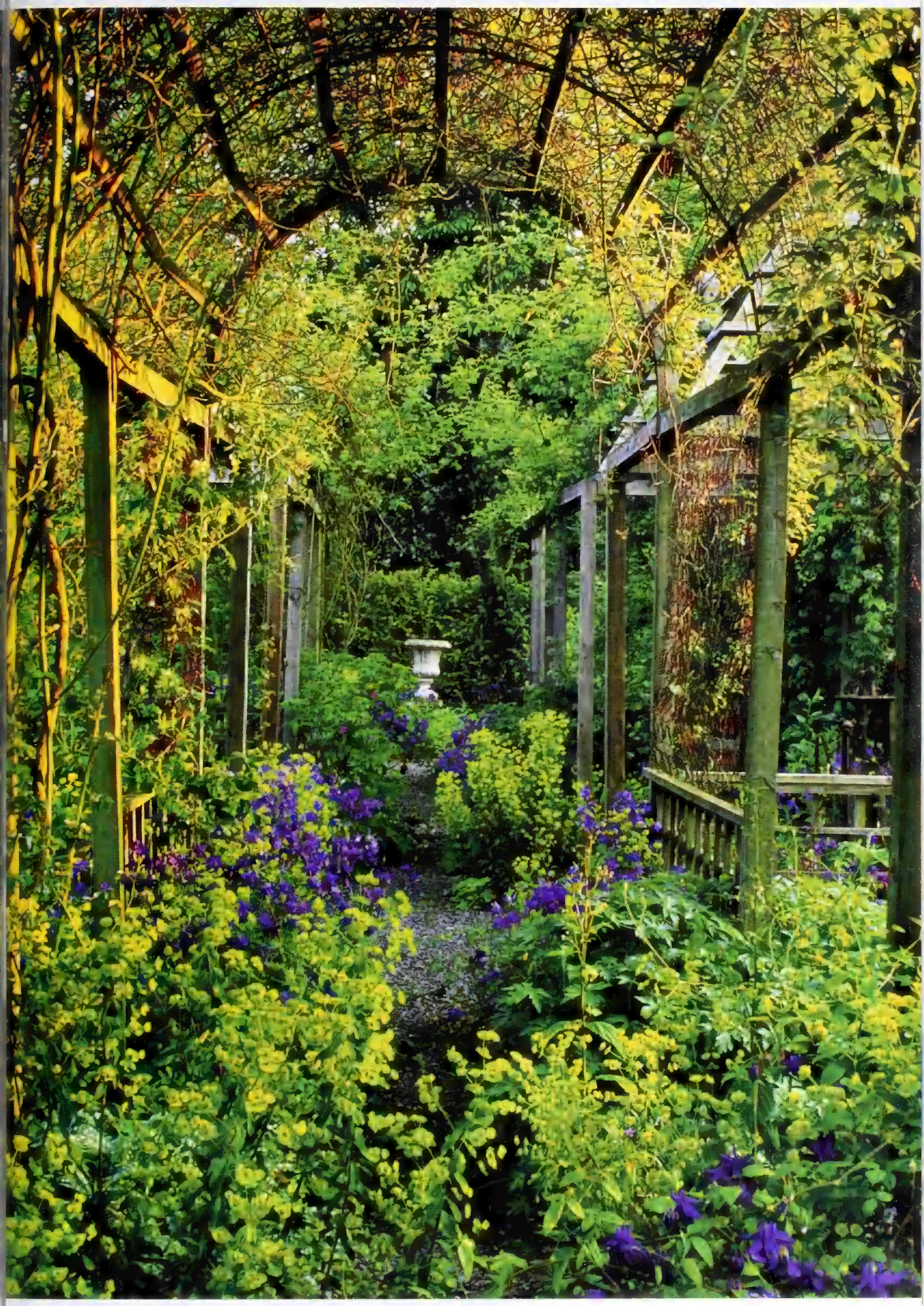
Some 20 garden "rooms" surround the house, linked to one another by a series of paths and vistas, designed, says Dorrell, "like a Swiss watch, in which all the parts tick together." Wooden trellis screens and tall yew hedges comprise the infrastructure; rusty copper, tin, and stone, the ornaments. These materials underpin the muted shades used in the planting. Silver

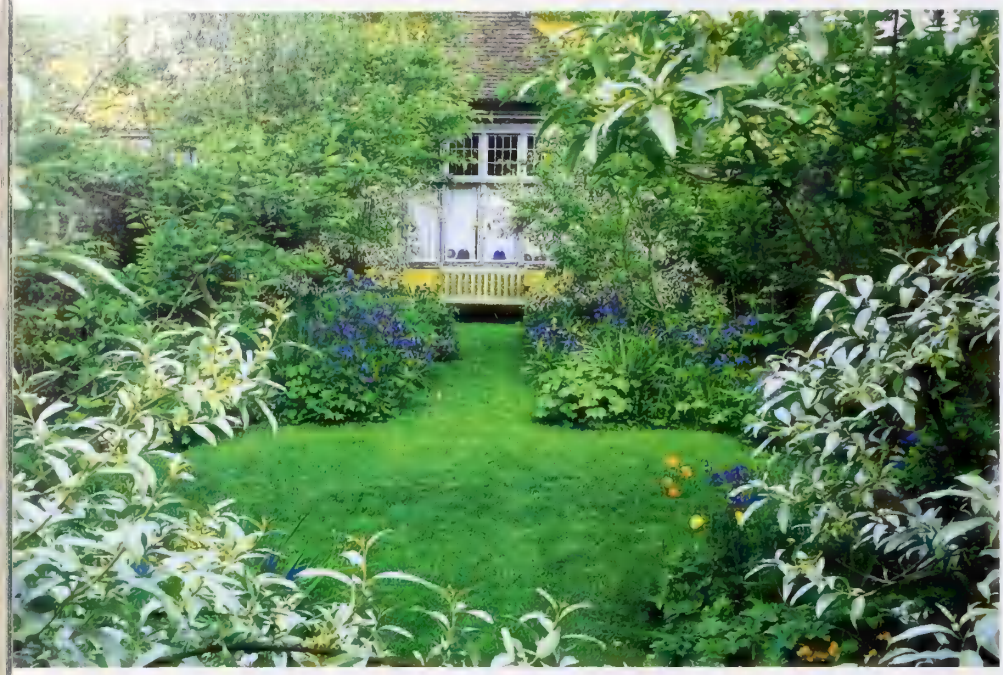


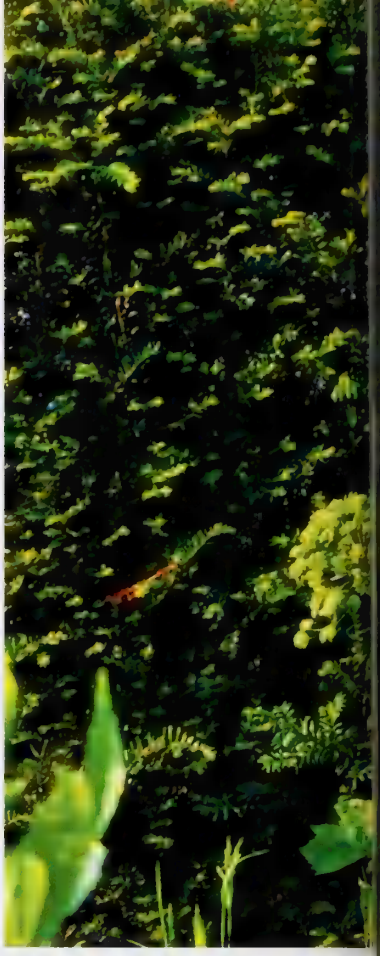




This page, from top: A hound framed by white foxglove (*Digitalis purpurea* 'Alba') presides over the Dutch Canal (center), where two deep pools are connected by a shallow canal lined with the ornamental pear tree Pyrus Calleryana 'Chanticleer.' In the Sunk Garden—part of the original Edwardian design—box 'dumplings' contrast with fastigiate Irish yews, lopped to resemble columns. Opposite: Blue aquilegias and *Euphorbia amygdaloides* 'Rubra' are encouraged to seed themselves everywhere in the pergola, in a shady corner of the Kitchen Garden.







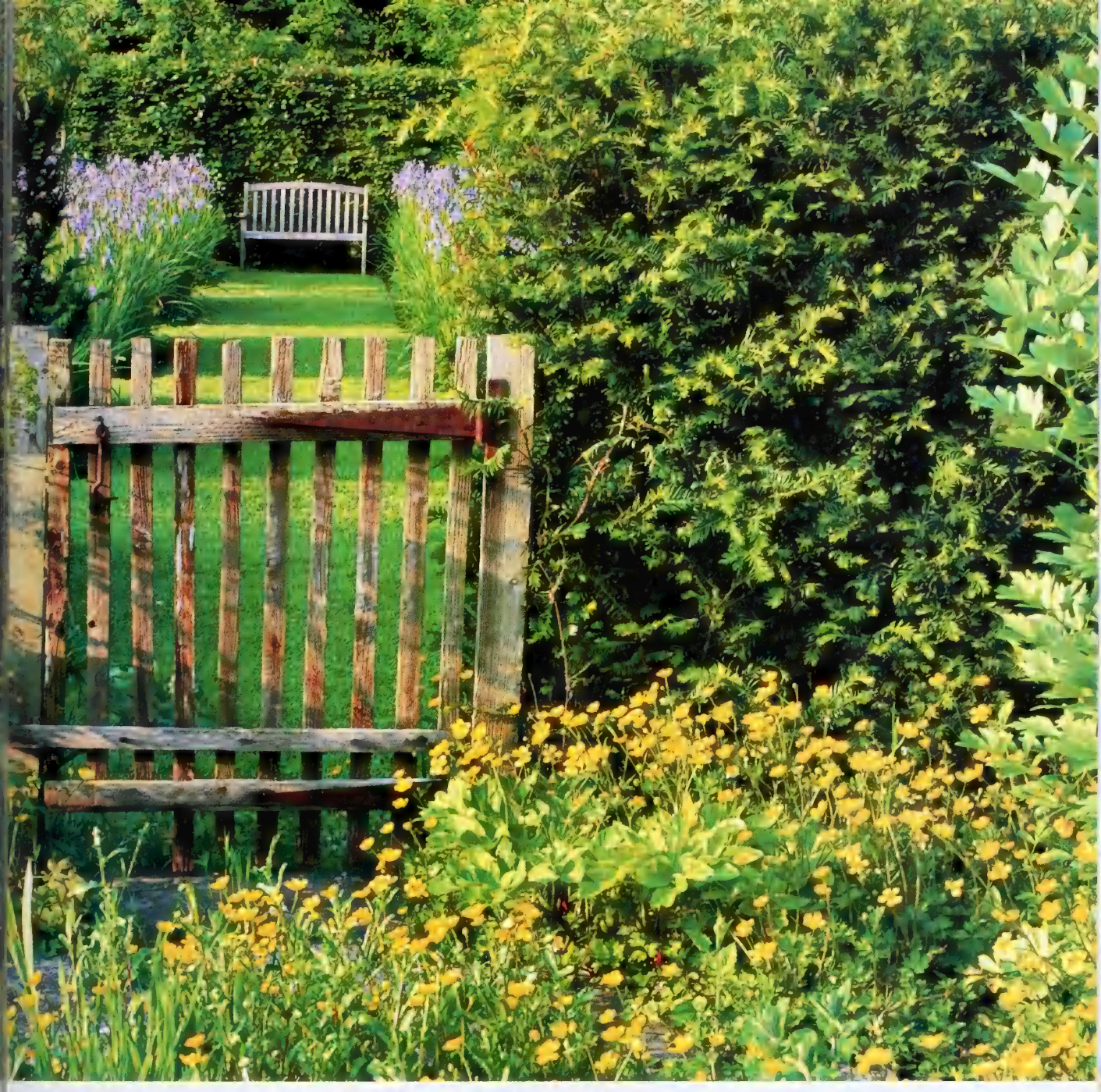
Clockwise from above: The Cuckoo Walk was named for the first spring cuckoo Wheeler and Dorrell heard as they were removing the turf. Angelica and wild buttercups in the herb garden abut a picket gate that leads into the orchard, planted with thousands of *Iris sibirica* 'Papillon'. Known as the "lady in chains," the figure is probably a character from Shakespeare, and was bought in a garden center. The chains were dug up in the garden. On Open Days (when the public may visit), a local nursery maintains a stall and sells plants from the garden; rusty tools and garden curiosities are featured. Running parallel to the Dutch Garden, and named after their first dog, the George Walk is planted with a double row of red-twigged linden (*Tilia platyphyllos* 'Rubra') that is clipped twice a year to look like a hedge on stilts.

and purple for the foliage; dusky pinks, very dark reds, blues, creams, and warm yellows for the flowers. "We are interested in the overall look of the garden," notes Wheeler, "and we like very shy plants, woodland edge plants, grown in a way that doesn't reflect the hand of the gardener."

Plants thrive in this deep Herefordshire loam, protected from prevailing winds by walls, hedges, and tall trees. Only the shade cast over the kitchen garden proved problematic, but Wheeler and Dorrell were soon hunting through catalogs for shade-tolerant old roses and plants. "We learned it was better to garden with shade than with wind," says Wheeler. "Blooms last longer unbleached by the sun."

In this quietly beautiful and ordered oasis, one aesthetic flows from the house, ripples across the garden and into the landscape. There are no quarreling colors, no plants shouting "look at me." The subtlety and lightness of touch with which this garden has been designed and planted leaves everything to the imagination. And this is how it attains that most elusive and ineffable quality every gardener strives for: atmosphere. ●









# SAILOR'S DELIGH







A couple of mariners drop anchor and come ashore to build an idyllic island retreat in Anguilla

Writer: Stephen Henderson
Photographer: Eric Piasecki

Clockwise from top left: Looking northwest from the Bean's property over Anguilla's Barnes Bay. An outcropping of coral rock that's shaped like a lizard forms a cove for swimming. The lawn is dotted with coconut palms. Opposite: A rope hammock is the perfect place to while away a lazy afternoon. "For years, we were the only house here," sighs Nancy Bean.



SEAFARERS CRAVE TO LEAVE the land, not find new places to sink roots. So it was with Bob and Nancy Bean, who for many years sailed their beloved boat, a 50-foot ketch named *Jaguar,* from their home in Connecticut, up the East Coast, traveling as far north as Maine.

During the late 1970s, however, the Beans switched directions and sailed south, through the Caribbean. After visiting all the islands from St. Thomas down to Grenada, they became smitten with a one-acre plot in Anguilla that overlooked a beach called Barnes Bay.

"We loved the simplicity and quietness of it," says Bob. "Nancy and I thought this might be a good place to lay our bones."

As they set about planning their island paradise, Bob, now retired from a career directing TV commercials, began this newest venture the same way he once planned campaigns for Toyota, United Airlines, and McDonald's. He sketched story boards, deliberately impressionistic at first, of the retreat that he and Nancy hoped to create for themselves and for what they hoped would be frequent visits from their six children and 10 grandchildren.

While Bob sketched, Nancy reviewed the eclectic furnishings they had gathered in far-flung places. "We see something we like, and then find a spot for it," she explains. "We're not decorators, but we have learned that if you keep the background neutral, things can just sort of happen." The Beans honed this nest-feathering technique earlier with a house in Pound Ridge, New York, and a 1928 English Country–style house, which they renovated, in Norwalk, Connecticut.

Envisioning vacations in Anguilla, however, the Beans felt the "romantic pull" of the airy, open-to-nature architecture they'd seen on trips to the Society Islands near Tahiti. In homage, they built a cluster of seven structures—for cooking, eating, sleeping, and socializing—rather than one grand house. They named the property Alizé, French for trade winds.

"There are lots of typical vacation homes down here like you might find in the Hamptons," Bob says. "We wanted to fit in with nature. Our house is more of the earth." With few windows, and doors that are perpetually open, the house

"We knew we wanted to fit in with nature. Our house is more of the earth."



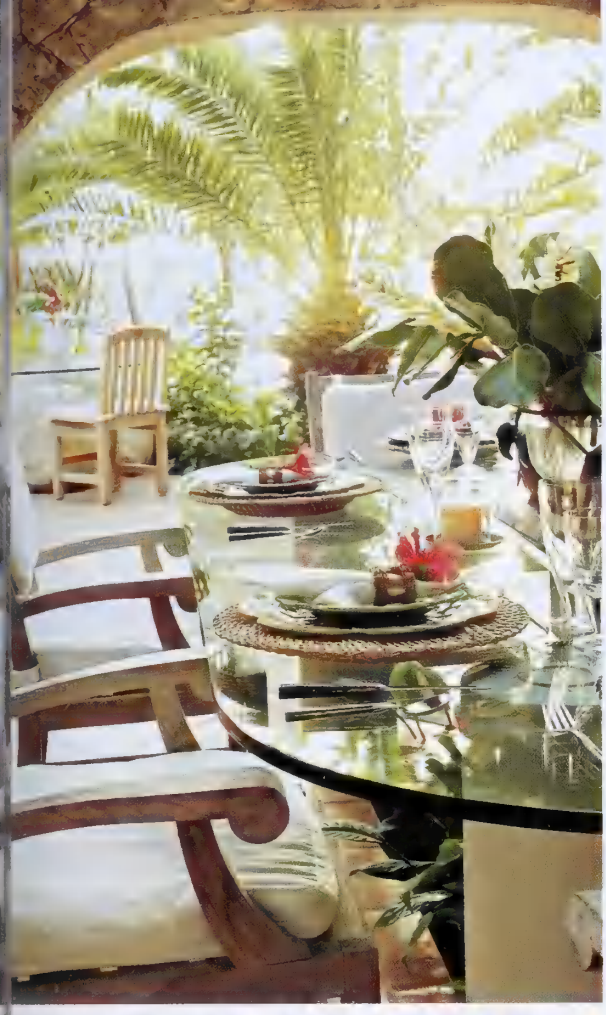




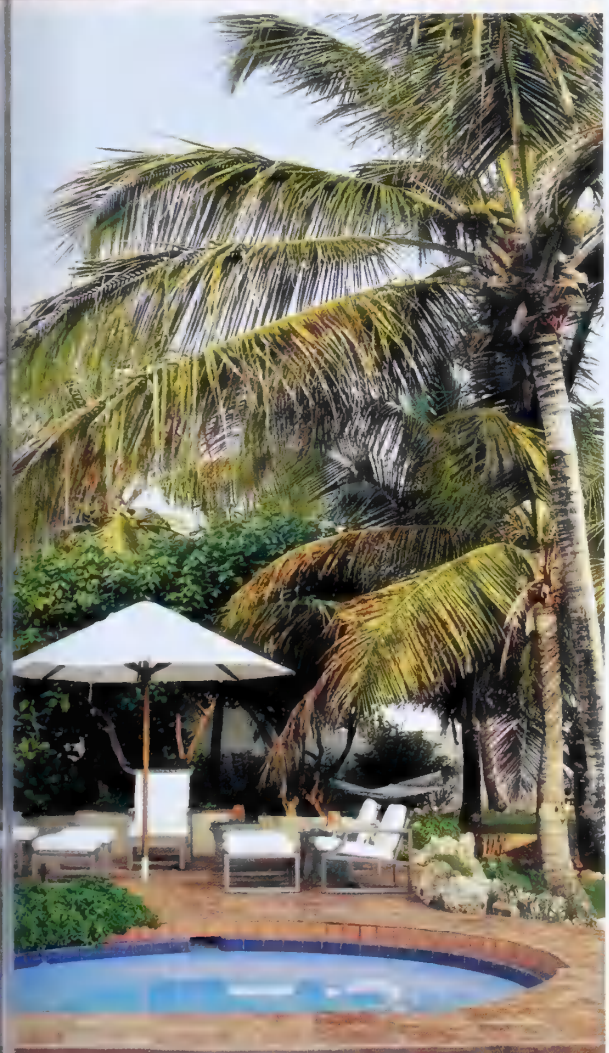
This page: The great room includes Louis XV chairs, bought in New York in the 1960s, and a teak table from Thailand. Limestone bases for the sofas, found in the Loire Valley, were part of a 15th-century reflecting pool. Left of the sofa is a shepherds' chest from northern Greece. Opposite, top: The room is open on all sides. Model sailboats (at top right) were made in Belgium. Bottom: Bob painted the Matisse-like fresco under the gazebo's eaves.



Limestone rocks framing t
pool were trucked in from
Anguilla's east end. Oppo
clockwise from top left: Th
dining pavilion's glass ova
table has a planter beneat
Local limestone walls fram
grassy pathways. Swing be
from Alsace-Lorraine; woo
figurines were found in Sa
Miguel de Allende. Teak fu
on the terrace is from Sum









They kept the background neutral and interesting things just happened



invites bougainvillea petals to blow from room to room. Geckos and tiny lizards skitter across the floor harmlessly.

The couple found glazed terra-cotta roof tiles from Thailand, louvered doors made of Louisiana swamp cypress, and floor tiles from Venezuela. Nancy is particularly fond of the last, and points out the footprints left in the tiles' wet clay by chickens, dogs, and even humans. She also prizes a library table they found in France that was so beat up, Anguillan construction workers used it as a sawhorse until they were informed that it was furniture.

"Some people get our style; others don't," Bob chuckles. Funky it may be, but lately this spot has also become a Hollywood hideaway: One A-list actor friend visits so often, he's turned half of Bob's painting studio into a gym.

For the Beans, however, this home is simply a beloved vacation spot. And ever since the *Jaguar* sank, the victim of a hurricane a few years back, Alizé is a precious perch from which to enjoy the sea. ■

Above: At the foot of the bed master bedroom is a sailor's c from Greece. Wooden sculptu above the headboard were m by the Makonde tribe in Tanz On the far side of the archway Nancy's office. Opposite: One three guest rooms, all of whic have ocean views. The bed cc is antique linen from France. Above the bed hangs one of E paintings inspired by Gauguin couple's favorite artist. For m details, see Resources.



Writer: Mario López-Cordero Producer: Mary-Ellen Weinrib Photographer: Sar



# TAILOR-MADE

Event designer David Stark makes every detail count with custom touches that combine for a memorable wedding reception



ing cake baker
l Kleinman
d lemon pound
with fondant strips
ttern that adheres
heme—crafted by
planner David Stark
Adler—in which stripes
major role. Champagne
and cake plates by Kate Spade,
gh Bloomingdale's. Cake server from
olle; the fabric wallpaper is vintage.
ite: Daffodils and white hydrangeas are
ogether by a fabric sleeve made from
of ribbon.

MOST PEOPLE EXPECT a wedding cake to taste sweet, but that prospect need not define its appearance. Just because it's dessert doesn't mean it has to *look* treacly. The cake should match in sophistication the schematic that governs the rest of the fete, with everything from napkin rings to tablecloths and bridal bouquets adding up to one stylish statement. "Everything should be integrated into a single, complete vision," says David Stark of the Avi Adler event-planning firm, who is also the coauthor with Adler of *To Have and To Hold* (Artisan), a forthcoming guide to seasonal bridal bouquets. "The baker and the florist should not work in vacuums." When Stark plans a wedding, his ulous attention to detail translates into ce touches—specially dyed linens, embroi tablecloths, hand-sewn posy sheaths– ensure continuity in design. The cake in ticular, with its center-stage presence at wedding banquets, can be the embodimer bride's vision. "They don't have to be festi with sugared flowers or real blooms," says The creations gathered here provide ampl port for his point of view—they combine could have been unconventional weddin ors into chic graphic expressions wrought flour and fondant.



This pink, brown, and white motif is an homage to Swinging Sixties designer David Hicks. Roses, calla lilies, carnations, and cymbidium orchids form the bouquet. Stark had the dupioni silk tablecloth embroidered by Jonathan Embroidery to conform to the theme; flutes from Calvin Klein Home.



Boutonnieres are made from stephanotis, privet berries, and chrysanthemums; the cake draws inspiration from the ribbon used to tie them for its decoration, meant to reference a tuxedo. Cake plates are by Kate Spade, through Bloomingdale's; tablecloth is Chinoiserie Baroque fabric from Clarence House. For more details, see Resources.

# Recipes

*Adapted from Cheryl Kleinman*

### LEMON POUND CAKE

*Combine with the following recipes to create a version of the tuxedo cake. All ingredients should be room temperature.*

Vegetable shortening
2 pounds unsalted butter
5 pounds sugar
2 dozen large eggs
½ cup freshly grated lemon rind
3 tablespoons lemon extract
3 tablespoons vanilla extract
13¼ cups unleavened sifted cake flour, preferably Swans Down
2 teaspoons baking soda
½ teaspoon salt
1 cup fresh lemon juice
4 cups sour cream

Use shortening to grease 9 round cake pans, 3 in each of the following sizes: 12-inch, 8-inch, and 5-inch (all 3 inches deep), and set aside.

In a large mixing bowl, cream butter and sugar with a hand mixer on low speed until light and pale yellow. Beat in eggs, lemon zest, and extracts. Slowly add flour, baking soda, and salt, incorporating fully after each addition. Mix in juice and sour cream. Scrape sides of bowl and mix to smooth out any lumps.

Divide mixture into prepared pans. Bake in a preheated 350°F oven until cakes pull away from the side of the pans, about 30 to 45 minutes. Do not let pans touch each other, or the sides of the oven; you may have to work in batches. Remove cakes from oven. Cool in pans on a wire rack.

Baked, cooled cakes can be wrapped in their pans and refrigerated up to one week, or frozen.

### WHITE CHOCOLATE GANACHE

*Ganache can be made up to a week in advance and refrigerated.*

3 cups heavy cream
3 pounds white chocolate, finely chopped

In a large saucepan, bring cream to a rolling boil. Turn off heat. Add chocolate and stir constantly until melted, about 5 minutes. Cover with plastic wrap and refrigerate. Bring to room temperature before using. It may be necessary to heat filling in a double boiler to achieve a spreadable consistency.

### ROLLED FONDANT

6 pounds fondant mixture, available at New York Cake and Baking Distributors (see Resources)
Food coloring

Follow package directions for making fondant.

Knead in food coloring, a few drops at a time, until desired color is achieved. Store fondant in a tightly sealed container in refrigerator for up to one week. Bring to room temperature and knead well prior to use. Cover with plastic wrap and let rest in an airtight container for several hours before using.

### DECORATIVE ICING

*Prepare icing just before using.*

1½ cups confectioners' sugar
⅛ teaspoon cream of tartar
1 egg white

In a small bowl, combine sugar and cream of tartar. Add egg white. Mix with a hand mixer on low speed until icing is like whipped cream, about 3 minutes.

### TUXEDO WEDDING CAKE

4 cups raspberry preserves, warmed and strained
1 pound cornstarch

Remove cake layers from pans by placing each cake pan over medium heat, rotating pan until bottom feels warm, about 5 to 10 seconds. Flip layers out onto counter and place right-side up.

Using a serrated knife, level and trim off the top of each cake layer.

Working on sheets of waxed paper, spread raspberry preserves on layer, not quite to the edge, and matching sizes to form tiers.

With a spatula, thinly coat side top of each tier with chocolate gar Set tiers aside to dry until they feel before applying fondant.

Begin with 12-inch tier. Knea fondant icing until it is smooth anc tic. Dust work surface with corns and roll out about ⅔ of the fondan a 24-inch-diameter circle ¼-inch (it will tear if rolled too thin). unused fondant in plastic wrap set aside.

Dust the top of the fondant r with cornstarch. Roll the for around the rolling pin and drape the 12-inch tier. Smooth top su with the palm of your hand. G bring down sides of fondant to a to tier.

Place the 12-inch tier on a se platter. Smooth fondant at the bc edge to meet platter. Trim excess.

Roll out about half of the rema fondant into a circle 16 inches in di ter and cover the 8-inch tier as desc above. Place it on the 12-inch tier. R process with a 10-inch circle fo 5-inch tier. Allow fondant to harde at least 12 hours before moving ca

Fit pastry bag with Ateco #10 and fill with decorative icing. P ruffle down one side of cake. Dec bottom of each tier with bows t from grosgrain ribbon. Cake will unrefrigerated, for 4 days.

To serve cake: Slip a butter l between tiers to separate. (If des save top of cake for the couple's anniversary; wrap in alternating l of plastic wrap and foil and fre Using a serrated knife, cut the se tier into slices. The third tier sh first be cut 8 inches from the ed form a smaller concentric circle w it. Slice servings from the perimet the circle before slicing the inner c Serves 50. ●


The
way
ranch
is supposed
to taste.
Hidden Valley
Hidden Valley
THE ORIGINAL
Ranch

# CLUTTER
## roadblock to happiness?



AN INTERVIEW WITH
PETER WALSH
Organizing Expert
TLC's *Clean Sweep*

It's hard to believe the only things standing in the way of true happiness and better relationships are your overcrowded closet and one-too-many craft projects on the dining room table, but it can be just that simple, says Peter Walsh.

"Clutter holds people to the past. I have to hold on to this because it was my mother's. I spent a lot of money on it. Or, I have to have all this stuff because I may need it in the future. Clutter actually stops people from living now and can prevent them from interacting with and enjoying their family."

Oh, but where to begin? Moms face the greatest challenge of all—dealing with an entire family's clutter. Peter says the answer is to share the load with your partner and your children. "The biggest problem I see is where Mom feels obliged to take care of everything. That will only exhaust her. Train the children to help. Children love limits, they love routines. At the end of the day, have them put away their toys in a couple of designated containers. When the containers are full, let the kids choose which toys to give to charity. This will teach them about passing on excess to the needy and also how to set limits based on the amount of space you have. The same goes for Mom and Dad's closet and dresser drawers. Purge what you no longer love, need, wear, refer to or use."

The man who makes his living helping people organize their stuff says it is never about the stuff. "For me organizing is the basis of living a richer life. It's about striking a balance between the things you need, the space you have and the life you want to live."

**CLEAN MO WITH LESS**

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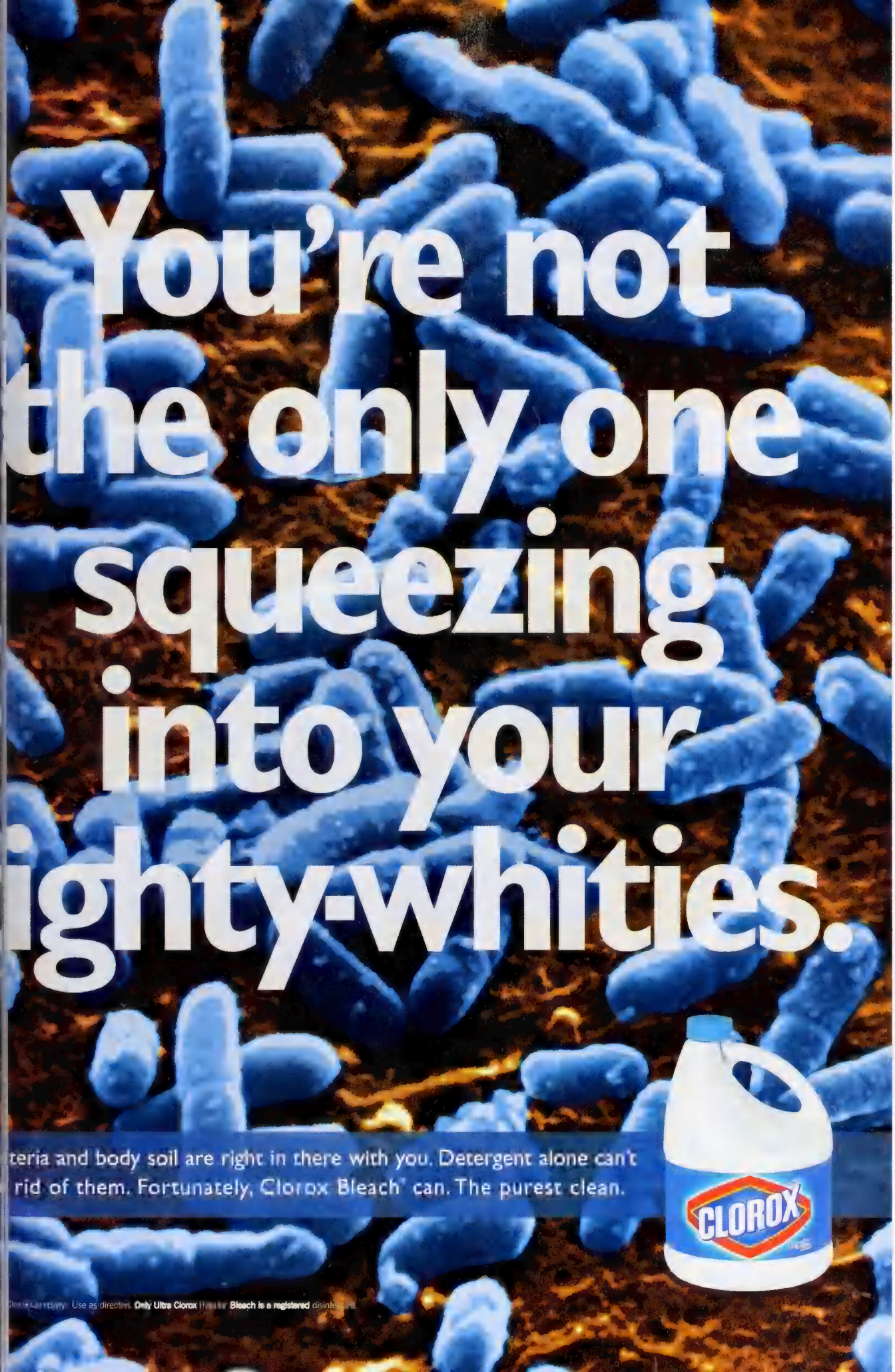
For a chance to win, visit a participating Discovery Channel Store; see official rules for mail-in options and/or enter online at tlc.discovery.com/sweepstakes/clorox/cleansweep

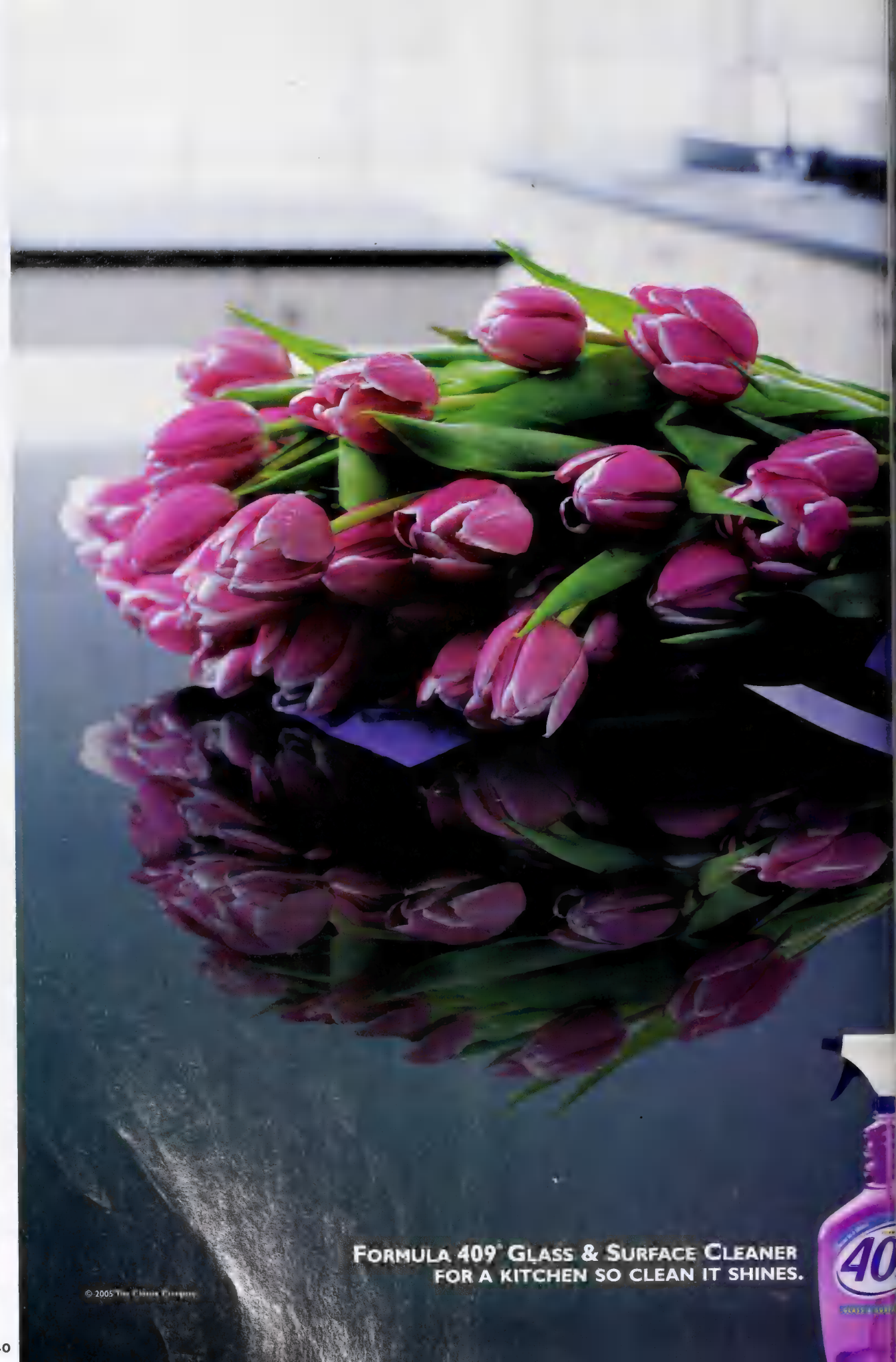
Sweepstakes ends on May 31, 2005

CLOROX BathWand
TLC UNSCRIPTED
CLEAN SWEEP

Weekdays 6pm e/p

TLC's "MOM'S *CLEAN SWEEP*-STAKES" PRESENTED BY THE CLOROX COMPANY OFFICIAL RULES
NO PURCHASE NECESSARY. PURCHASE WILL NOT INCREASE CHANCES OF WINNING. Must be legal resident of continental U.S. 18 or older. Entrant must legally own a home, condominium, apartment or other home structure in the U.S. ("Home") at time of entry and throughout promotion period. Entrant's eligibility is contingent on Sponsor's verification of entrant's home ownership and the unconditional legal right for entrant to authorize Sponsor to conduct a room makeover in his/her home as contemplated herein. Employees, officers and directors of Discovery Communications, Inc. ("Sponsor"), The Clorox Company, their parent companies, subsidiaries, affiliates, advertising agencies, promotional suppliers and their immediate family members or members of the same households (collectively, "Sweepstakes Entities") are not eligible. Void in AK, HI and where prohibited. Sweepstakes begins 4/4/05 and ends 5/31/05. To enter, complete an Official Entry Form available at participating Discovery Channel Stores, or hand print your name, complete address, phone number and email address (optional) on a 3" x 5" piece of paper. Deposit your entry in a "Mom's *Clean Sweep*-Stakes" entry box at any participating Discovery Channel Store by 5/31/05 or mail it postmarked by 5/31/05 and received by 6/6/05 to: TLC's "Mom's *Clean Sweep*-Stakes," PMI Station, PO Box 3523, Southbury, CT 06488-3523. To enter online, go to tlc.discovery.com/sweepstakes/clorox/cleansweep, click on TLC logo, then "Mom's *Clean Sweep*-Stakes" button to access entry page and follow instructions to enter. Submit completed entry form by 11:59 p.m. (Eastern Time) 5/31/05. Limit one entry (regardless of method of entry) per person per day. On 6/22/05, Promotion Mechanics, Inc., an independent judging organization, will conduct a random drawing to award the following prizes: One (1) Grand Prize: A consultation with a *Clean Sweep* cast member and a makeover of one interior room of winner's choice (subject to Sponsor's approval) in winner's Home. Makeover will include assistance of a professional designer and a handyperson/carpenter to carry out makeover, which will consist of cosmetic changes only. Value of prize, including services of the scouting and planning fee, professional designer and handyperson/carpenter, materials and furniture, shall be approximately $25,000. Room makeover must be scheduled at time to be specified by Sponsor in 2005. Once specific makeover room has been selected by winner and approved by Sponsor, no room changes will be allowed, except by Sponsor in its sole discretion. Winner is responsible for obtaining all required permits. Winner must allow the Sponsor to film, video and/or tape and photograph the people, activities and events involved with makeover ("Recording"). Winner may choose a cash alternative prize of $25,000 in lieu of room makeover. One (1) First Prize: A spa getaway for two people. Prize consists of round-trip coach air travel to San Francisco from the major commercial airport closest to winner's residence; double-room accommodations for 4 days/3 nights at Sonoma Mission Inn and Spa in Sonoma, CA; one dinner for two (excluding alcohol); one spa treatment for winner and guest; a winery tour or a round of golf; and use of a rental car for duration of stay (winner will be required to provide proof of possessing a valid driver's license in his or her state of residence and appropriate motor vehicle insurance; car rental usage is subject to all car rental agency qualifications and restrictions). All other expenses not specified herein are the winner's sole responsibility. Approximate retail value $4,000. Actual value will be determined by winner's residence and seasonal rates. Travel, accommodations and car rental are subject to availability and certain restrictions. Winner and guest must travel on the same itinerary. Travel must be completed by 5/31/06 or prize will be forfeited in its entirety. Winners will be notified by mail. Odds of winning a prize depend on number of entries. Taxes on prizes and all expenses related to acceptance and use of prizes not expressly covered by Sponsor, including expenses related to the procurement of any required permits, responsibility of winners. By participating, entrants agree (a) to these rules ar of Sponsor and judges, which shall be final in all respects; (b) to release, dis hold harmless Sweepstakes Entities from any and all injuries, liability, losses a of any kind resulting from their participation in the sweepstakes or their accept misuse of prize including, without limitation, personal injury, death and prope and if a winner, (c) to permit Sweepstakes Entities to use (i) his or her name, likeness, statements, biographical information, voice, voice likeness, and cit address for advertising, publicity and promotional purposes in all media in without compensation (unless prohibited by law) and agree to execute specifi such use upon request; and (ii) the results and proceeds of the Recording her "Materials") with the right for the full period of copyright, including all exte renewals thereof, and thereafter in perpetuity, throughout the world, to use and any part of the Materials for the purpose of making and producing television pr other works, and advertising, publicizing and exploiting the same, by all mean media, whether now known or hereafter devised, and to authorize others to do winner, any tenant, nor other party now or hereafter having an interest in the have any right or action against the Sponsor or any other party arising out of an Materials, or arising out of makeover. Winners must complete an affidavit of el bility and (where legal) publicity release, and, in the case of the Grand Prize Location & Liability Release, which must be returned within 14 days or an alter may be selected. Guest of First Prize winner must complete and return a liab prior to issuance of travel documents. Sweepstakes Entries are not responsi shall not be liable for (a) any telecast, cable or telephone malfunctions, human lite transmission failures or delayed telecasts; (b) electronic, hardware or softwa network, Internet or computer malfunctions, failures, or difficulties of any kind without limitation, server malfunction or by any human error which may occur cessing of entries; (c) failed, incomplete, garbled or delayed computer transm late, lost, misdirected or incomplete entries or postage-due mail; or (e) any condi by events beyond the control of the Sponsor that may cause promotion to be corrupted. Sponsor reserves right to cancel or suspend Sweepstakes or any por should virus, bugs or other causes beyond the control of Sponsor corrupt the adm security or proper play of the promotion, in which case prize will be awarded w drawing from among all eligible entries received prior to cancellation. An entran by any method other than those described herein will be disqualified. No prize tr redemption (except for Grand Prize winner) or substitution except by Sponsor due ability, in which case a prize of comparable or greater value will be awarded. this sweepstakes and by checking the "opt-in" boxes on the entry form for thi or on the My Discovery website, you (a) agreeing that Sponsor may share information (including your name, address, email address, etc.) with promotio and other parties; and (b) granting us, our promotional partners and other third which we choose to share your information permission to contact you about ou shows, promotions or for other reasons. For a list of winners, mail SASE to be 7/31/05 to: TLC's "Mom's *Clean Sweep*-Stakes" Winners, PO Box 750, Southbury 0750. Sponsor: Discovery Communications, Inc., One Discovery Place, Silver 20910. Promotion Administrator: Promotion Mechanics, Inc., 87 South M Newtown, CT 06470. ©2005 Discovery Communications, Inc. Printed in USA reserved.


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# ighlights

## TS OF DESIGN

h Annual Giants of Design Ceremony will take place on May 12, 2005, at Cipriani reet in New York City. Check next month's House Beautiful to see who has been one of this year's prestigious Giants of Design! Giants of Design tickets are $600 efit The New York School of Interior Design. If you'd like to receive an invitation, all 212-903-5123.

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## ES NEW YORK COLLECTION

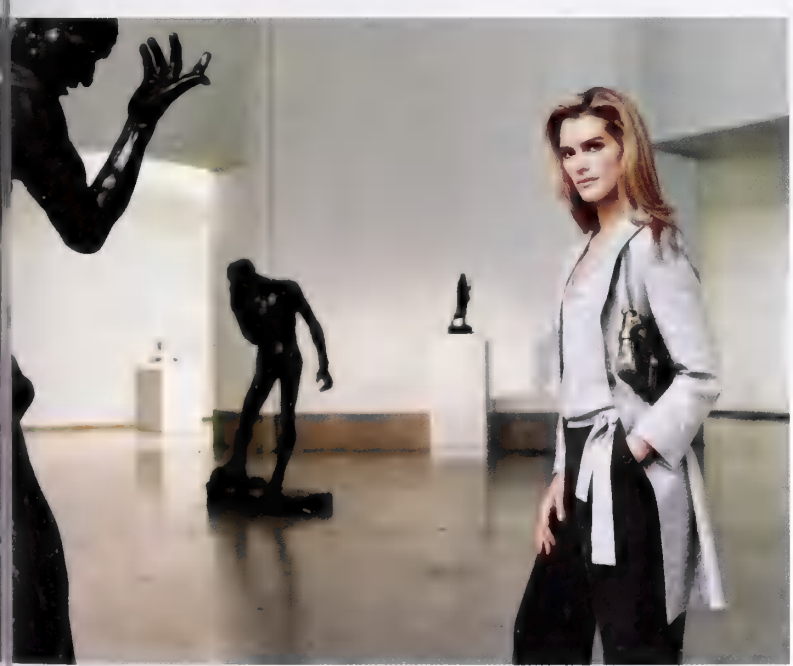
e art of flower arranging—just in time for Mother's Day!

e perfect gift for Mother's Day? Join Jones New York Collection and House Beautiful afternoon and learn about the art of flower arranging with Katherine Whiteside, ed House Beautiful Garden Goddess columnist and Smith & Hawken advisor. xpert tips, tricks and ideas using color and texture to create gorgeous flower ments—perfect for gift-giving on Mother's Day! Also, make sure to view the latest spring d receive a special gift with any purchase of $100 or more from Jones New York Collection.

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for this event, please call
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JONES NEW YORK COLLECTION



## KICHLER

Congratulations to Julie Nevius from Santa Monica, CA who was the lucky winner of the Kichler and House Beautiful "Light Your Home Sweepstakes".

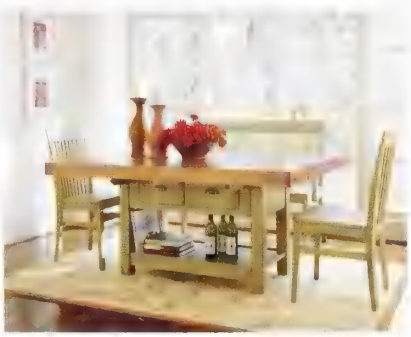
Julie has received $5,000 worth of lighting products from Kichler along with a lighting consultation from a House Beautiful editor.

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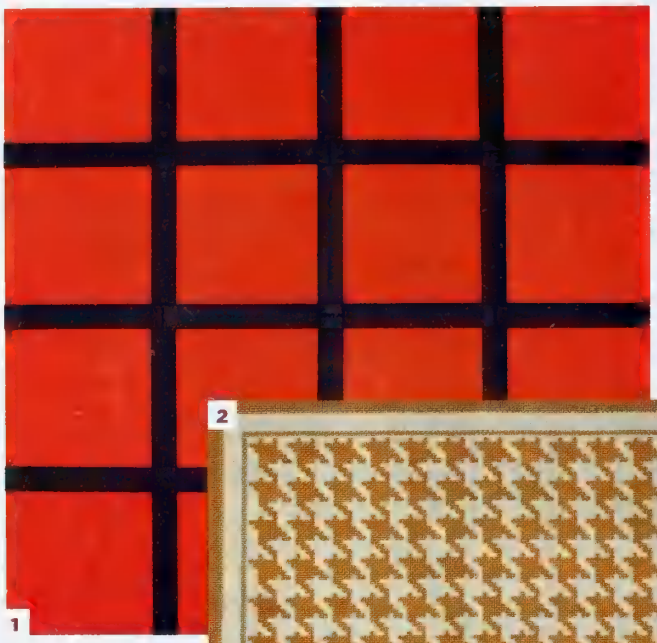
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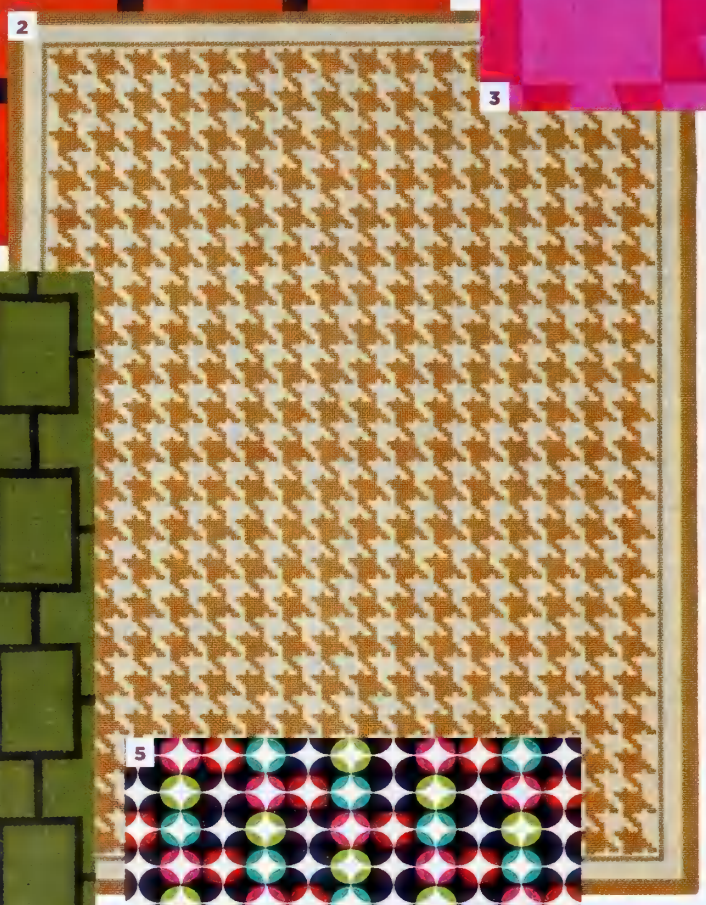


PRODUCERS: DORETTA SPERDUTO AND MARISA MARCANTONIO

# Pattern Parade

## A slew of cheeky rugs take license with graphic motifs for bold effect

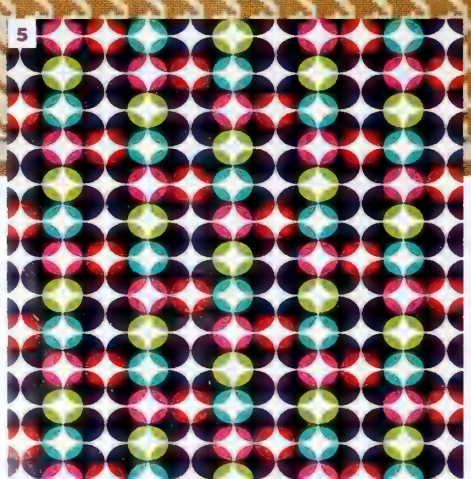









1. LUXE MATERIALS
A simple pattern rende
in primary colors is crat
from leather. Grid rug, $
per square foot; by Em
Frattini Magnusson, thr
Spinneybeck: 800-482

2. WINNING REVAN
Color and scale update
classic design. Houndst
rug, $57 per square foo
by Vermilion, through J
Rosselli: 212-593-2060

3. SHOCK VALUE
With the Dovetail rug, a
eyes will be on the grou
rose pink and shocking
$10,500; by Linley Desi
exclusively for Christop
Farr: 310-967-0064.

4. DOUBLE LIFE
The Amagansett brown
and-green geometric r
is reversible, so it's very
versatile. In a wool flat
from $400; by Madelin
Weinrib from ABC Carp
Home: 212-473-3000.

5. MODERN LIVING
The Four Leaf Clover ru
combines unlikely color
a vibrant and lively way
Christine VanDerHurd,
through VanDerHurd St
212-213-6541. ●

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# What's New for You

**Every year, nurseries debut a bevy of plants and seeds—here's a roundup of this season's best**

I HAVE LIMITED amounts of gardening time and space, so I don't usually investigate the new plants that seed companies and nurseries release each year. But sometimes a few sound so good, they catch my attention. Here are a dozen I'll try this summer.



## FOOD AND FUN

I grow old-fashioned sweet peas on asparagus—the tall, ferny foliage makes a living trellis and the sweet peas bloom longer in such shade. This May I'll plant scented yellow 'April in Paris' from Renee's Garden (www.reneesgarden.com), because I like slightly bigger flowers that retain their old perfumes.

I grow climbing beans on gourd arbors because they look so amusing dangling among the baby gourds. Now that I have discovered the yard-long 'Red Noodle' beans from Kitazawa Seed Company, the scarlet vegetables will join in the show (www.kitazawaseed.com). They'll look nice with the orangey flowers of 'Sunset' runner beans from Vermont Bean Seed Company (www.vermontbean.com).

## FOR THE KITCHEN

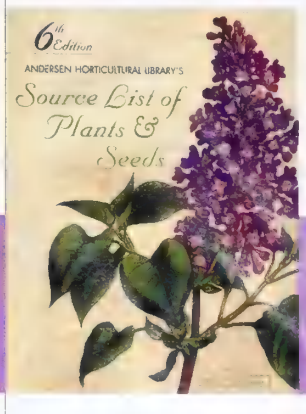
My family loves to chow down on vegetable dinners harvested fresh from the *potager.* We'll have our own baby bok choy ('Canton Pak Choi Dwarf', above, from Kitazawa) and 'Oriental Giant' spinach from Renee's Garden for sautéing. When I called Renee's Garden to ask about any other new ideas, Renee herself gave me a favorite recipe using a new arugula called 'Runway'. She tosses it with corn, shaved Parmesan, and balsamic vinaigrette for a crunchy salad that couldn't be fresher.

I'll plant lovely 'San Marzano 2' tomatoes from John Scheepers (kitchengardenseeds.com) because Barbara Damrosch, one of my favorite garden writers, offered me the quick easiest tomato sauce recipe. Rinse, stem, and tomatoes, then them in one-g zipper bags. ready for s simply hold frozen tomato u hot running tap to re the skins. Then put th a colander over a bow watch as they defrost and transform into a rich sauce you can toss with pasta for a sum meal all year long.

## FLOWERS

Adding summer-blooming bulbs to the gar a surefire way to ramp up color. I am introd fragrant ginger lily 'Pink V' to my tiny gras den. The six-foot-tall tropical has seven-inch spi creamy rose flowers that are citrus-scented. I also mu *Canna* 'Intrigue', a specimen that grows to eight fee burgundy and green leaves (both from Brent and B Bulbs: www.brentandbeckysbulbs.com). To really ad zazz, I'll plant *Canna* 'Robert Kemp', an antique from a 1900 that has vibrant red flowers (from Old House Ga www.oldhousegardens.com).

I'll also order new annuals for pots and borders. I 'Parisian Pink' larkspur, which makes branched plants five feet tall, and plenty of the new nasturtiums called ' ries Jubilee' (both from Renee's). They're compelling be their colors are described as "lipstick," and they a hummingbirds—two of my very favorite things. ●




**From the Source** *The Andersen Horticultural Library's Source List of Plants & Seeds* has quickly become one of my indispensable garden tools. The large volume is really just an exhaustive list of plants and seeds cross-referenced with nurseries from which they are available, making it exceptionally easy to locate and buy even the rarest of plants. Available from www.amazon.com.



WRITER: KATHERINE WHITESIDE PORTRAIT: TIMOTHY GREENFIELD-SANDERS


Step into a fresher house.
Fresh Step
SCOOPABLE
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# ergonomics

## of housecleaning

You've heard of tennis elbow, but who would have thought you could actually inju yourself while scrubbing the tub. It happens all the time according to David Lipetz, direct of rehabilitation for Westside Spine and Joint Rehabilitation in Los Angeles. "If you' bending incorrectly while cleaning the tub or twisting to get to a hard-to-reach spot the shower," he says, "you can hurt yourself."

**Lipetz says doing the wrong thing over and over again takes its toll on your body. Here are some common mistakes people make while cleaning house and tips for avoiding injuries.**



**Bending at the back**

When tackling household chores, follow the old saying "bend at the knees and not the back." While your knees are slightly flexed, keep a hollow in your back, the opposite of rounding your back. This will help minimize back strain.



**Double kneeling**

Avoid kneeling on both knees to scrub the floor, tub or shower. If you have to get down on your knees, try kneeling on one knee and then switching to the other one every minute to minimize the pressure and disperse it.



**Overreaching**

When cleaning windo that are beyond you reach, use a stool or stepladder so you do hyperextend your ba Whenever you're reaching, keep your reach just shy of you full arm extension to minimize strain on yo shoulder and spine.




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# lighlights

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Mitchell Gold's Clifton sectional: right arm chaise and left arm sofa in soft suede-stone

**ell Gold Clifton Sectional**

mes together in Clifton. Note the super-slim arms, sleek wood base and crisp tailoring modern, yet welcoming sectional. So much style and plenty of curl-up comfort too. ize consists of the Clifton sectional including a left or right arm chaise and left or right n sofa in soft suede-stone (pictured).

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the HomeSWEETHome Sweepstakes please log onto **www.OnlyinHouseBeautiful.com** arch 15 for complete information.

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RCHASE NECESSARY TO ENTER OR WIN. A PURCHASE OR PAYMENT OF ANY KIND WILL NOT IMPROVE YOUR CHANCE OF WINNING. plete sweepstakes details and rules, please log on to www.OnlyinHouseBeautiful.com. INTERNET ENTRIES ONLY. **Total Grand Prize Value: $7,098**

## 'T JUST MAKEOVER. MAKE BEAUTIFUL™ Contest Winners

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ou to all House Beautiful readers who sent in entries of their homes Don't Just Makeover. MakeBeautiful™ Contest. The response was g, and we are pleased to announce the three lucky winners:

**Total Home MakeBeautiful™:**
Sue Clifford
Madison, CT

**Bathroom MakeBeautiful™:**
Dean Hipolito
New Bedford, MA

**Kitchen MakeBeautiful™:**
Brendalyn Caniglia-Smith
Shawnee, KS

Don't Just Makeover. MakeBeautiful™ transformations featured in ust, September and October 2005 issues of House Beautiful.

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# THOUGHTS OF HOME (Continued from page 82)

ernous Brooklyn basement was finally unpacked, along with Dresden figurines and Limoges dishes, so many that a gilt curio cabinet was purchased to house them.

Elegant, elaborate, but not overdone, she proclaimed, and set about inviting the relatives. They drove out in Oldsmobiles and Pontiacs, the woman bearing boxes of pastry and pignoli cookies from the bakery in the old neighborhood; the men clutching bottles of Scotch or brandy. Annie set the golden bisque dining room table with care. Out came the embroidered table linens, the gold-and-white dishes and gold-etched wineglasses. But that was for later. First she conducted the tour. She usually started in the kitchen, where everything from the appliances and cabinets to the oversize floor tiles was pink, and ended with the recreation room, done in 1950s modern in shades of turquoise, beige, and coral. "Beautiful" and "magnificent," the relatives murmured over and over, remarking on the shape and sparkle of the dining room chandelier and the pink and black marble dressing alcove that adjoined the master bedroom. If you watched carefully you could catch Annie, one hand behind her fist, giving them the "horns." According to Sicilian tradition, if a person was too effusive with compliments the horns would ward off the bad spirits their envy might be courting.

When my brother-in-law married, he and his wife accepted the invitation to live with his parents while they saved to buy their own home. Three months later, a sudden, massive heart attack killed my father-in-law. The three of them continued to live together as one year unfolded into the next. My sister-in-law still longed for her own home, and from time to time proceeded to house hunt, accompanied by her less-than-enthusiastic husband. Most houses paled in comparison to the one they occupied. And there was no question that Annie would stay put. She was now active in the community and had good friends who included her in their dinner outings and card games. My sister-in-law seldom complained, but once said to me wistfully, "I don't even have the pleasure of buying a curtain for the window. It's not my house."

Time went on. Two white ruffled canopy beds for Annie's new granddaughters filled the empty bedroom. The pink cabinets chipped, the shine on the floor dulled. It was time to update. Annie was nothing if not astute. She turne kitchen renovation over to her daughter-in-law. The cabinets were replaced with dark oak while ceramic t a beige and rust pattern covered the floor and count Not Annie's style, but she praised the quality of the nets, the uniqueness of the tile, and her daughter-in skill at putting it all together. The 1950s modern that had thought perfect for the den, as it was now calle replaced with a more eclectic Mediterranean look. Wh living room window treatments started to yellow an my sister-in- law set to again, replacing the blue with a blue, white apricot stripe, but the window was dressed v replica of that first Au shade. The house be the scene of teenage pa Annie looked on disap ingly and picked beer out of the rhododenc muttering to herself.

> THEN ONE DAY A TUMBLE DOWN THE STAIRS LEFT HER IMMOBILE. THE HOUSE THAT ACCOMMODATED HER FOR 25 YEARS COULD NO LONGER DO IT

Then one day a tu down the stairs left immobile. The house accommodated her fo years could no longer Reluctantly, she entered a nursing facility for rehal stayed, returning home only for the holidays. She ga her house outlined in lights, a mammoth Christmas tre ing in the bow window. "Such a pretty house. Grandpa to tease me that I loved it more than him."

Visiting her at the nursing home, I was struck by the tic flowers in the pressed-glass vase on the windowsi dime store ceramic angel on her night table. Hardly company at the end for this woman who treasured fine t Maybe she read my mind. "I had a good life, you know. a wonderful husband and family, I traveled, I had a bea home and a lot of very beautiful things." She spoke to m smiled mostly to herself.

My sister-in-law continued to live in the house aft husband's death, after Annie passed away, and until he daughters were married. Then with the market and ci stances right, she dismantled and sold it.

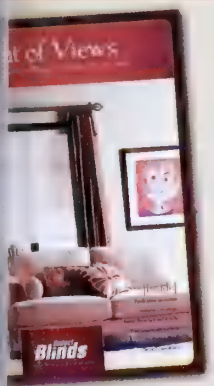
It was time to move on. I took one more look at the h The autumn sun bounced off the living room window first I thought it an illusion. But no, it was real. More than the original, perhaps, but still heavily fringed and sl was an Austrian shade. Annie's style after all. ●

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# RESOURCES

**Prices shown are suggested retail. Symbols in parenthesis identify the service type: (R) retail; (T) trade, through designers; (MO) mail order or Internet orders; (M) manufacturer or distributor; (C) custom by or for designer, unless otherwise noted.**

ITEMS NOT MENTIONED ARE FROM OWNER'S COLLECTION AND UNAVAILABLE.

## 29 STYLE BEAT

**Yellow-and-white floral queen duvet cover,** $315; **standard pillowcase,** $82/pr.; **king yellow-and-white-striped pillowcase,** $87/pr.; fitted and flat sheet, $90/ea.; all from the Palm Springs Collection—Tommy Hilfiger (M); 888-866-6948. **Turquoise floral pillowcases** (under model's head); **standard pillowcase** (on bed); **fitted sheet** (covering boxspring), Glam Girl—Kmart (R); 800-866-0086. **Yellow Hawaii king pillowcase** (on the right rear of the bed), $44/ea.—Kerry Cassill (R,T); 949-464-9220. **Metal headboard,** $259; **full frame,** $350—West Elm (R,MO); 866-937-8356. **Shyam Ahuja chain-stitch rug,** 6′ x 9′—Beauvais (T); 212-888-3730. **Continental and king down and feather pillows;duvet—**Garnet Hill (R,MO); 800-870-3513. **Floral print,** Misia Céleste—Manuel Canovas (T); 212-753-4488.

## 40 MADE IN THE SHADE

*Page 40: Fabrics, from top:* Donghia (T); 800-366-4442. Zoffany (T); 212-593-9787. Osborne & Little (T); 212-751-3333. F. Schumacher & Co. (T); 212-415-3900. Perennials Outdoor Fabric (T); 888-322-4773. *Page 42:* **Umbrellas**—Santa Barbara Designs (T); 800-919-9464. **Manta umbrella**—Tuuci (M); 305-634-5116. *Fabrics, top row, from left:* **Dominica**—Zoffany, see above. **Chevron D'Ete**—F. Schumacher & Co., see above. **Trim,** Bokashi Outdoor by Designers Guild—Osborne & Little, see above. **Sundial**—Osborne & Little, see above. *Fabrics, bottom row, from left:* **Lanai**—Donghia, see above. **Cirque Noir**—Tuuci, see above. **Beachside Stripe**—Perennials Outdoor Fabric, see above.

## 44 INSIDE OUT

*Designer:* **Kerry Joyce;** 323-938-4442. **Waterproof lanterns**—Hinson & Co. (T); 212-688-5538.

## 48 CHEF'S SPECIAL

*Designer:* **Barbara Ince,** Susan Fredman & Associates; 847-509-4121. **Stools**—Crate & Barrel (R,MO); 800-323-5461. **Appliances,** Architect Series—KitchenAid (M); 800-422-1230. **Overhead lighting**—Tech Lighting; techlighting.com

## 84 BARN RAISING

*Pages 84 to 90: Designer:* **Robert Berman,** Johnson Berman; 410-752-2030. *Architect:* **W Architecture & Landscape Architecture;** 212-981-3933. *Contractor:* **Henry H. Lewis Contractors**; 410-356-4200. *Dining room:* **Cab chairs**—Cassina (R,T); 800-770-3568. **Racetrack table**—Knoll (R,T); 212-343-4000. *Living room:* **Sofa and chairs,** Harry—B&B Italia (R,T); 800-872-1697. **Occasional chair,** Louis Ghost chair—Kartell (R,T); 212-367-3701. **Floor lamps,** Aura—Tango Lighting (T); 954-767-0100. **Area rug**, Ruckstuhl—Galleria Carpets (T); 202-863-0106. *Bedroom:* **Bed,** Charles—B&B Italia, see above. **Daybed; lounge chairs; tables**—Knoll, see above. **Area rug**, Ruckstuhl—Galleria Carpets, see above. *Deck:* **Furniture and planters**—Design Within Reach (MO,R); 800-944-2233.

## 92 BASKING IN SUN VALLEY

*Pages 92 to 99: Designer:* **Terri DeMun,** Lone Star Interior Design; 208-788-9158. *Architect:* **John R. Rutherford,** Rutherford Architects; 208-726-1868. *Wallpaper installation:* **Peter The Paperhanger;** 208-726-1322. *Drapery:* **Martin Kobus;** 415-331-3755. *Upholstery and slipcovers:* **The Upholsterer;** 208-788-3603. *Custom finishes:* **Morgan's Fine Finishes;** 208-578-9707. *Deck:* **Furniture**—Brown Jordan (M,R); 800-743-4252. **Fabric**—Sunbrella (R); 336-227-6211. *Living room:* **Reproduction ski poster; cocktail table; standing lamp; shade; pillow in chair**—Lone Star Interior Design, see above. **Sofa fabric**—Quadrille (T); 212-753-2995. **Chair fabric** by Nina Campbell—Osborne & Little (T); 212-751-3333. **Wing chair fabric** by Mulberry—Lee Jofa (T); 212-688-0444. **Drapery fabric**—Clarence House (T); 212-752-2890. **Leather bench**—Edward Ferrell (T); 212-758-5000. **Rug**—Davies Reid (R,T); 208-726-3453. *Hallway:* **Artwork**, Robert Kelly—Anne Reed Gallery (R,T); 208-726-3036. *Dining room:* **Mirror**—Ralph Lauren (R); 888-475-7674. *Web site:* rlhome.polo.com. **Fabric on dining chairs**—Lee Jofa, see above. **Sisal rug**—Merida Meridian (R); 800-345-2200. *Kitchen:* **Barstools**—ACP Home (R); 208-622-7551. **Slipper chair slipcover,** Colefax and Fowler—Cowtan & Tout (T); 212-753-4488. **Standing lamp; tray; pots** (on mantel)—Lone Star, see above. **Drapery fabric**, Kathryn Ireland—John Rosselli & Assoc. (T); 212-593-2060. **Rug**—Davies Reid, see above. *Bathroom:* **Drapery fabric**, Hodsoll McKenzie—Christopher Norman (T); 212-644-4100. **Wallpaper**—Brunschwig & Fils (T); 212-838-7878. **Lighting**—Visual Comfort (T); 713-686-5999. *Master bedroom:* **Headboard** (C)—Lone Star, see above; and Zambrano; 323-461-3055. **Headboard fabric**—Lee Jofa, see above. **Bedding**—Leontine Linens (R); 800-876-4799. **Fabric on wing chair**—Old World Weavers (T); 212-355-7186. **Drapery fabric**, Hodsoll McKenzie—Christopher Norman, see above. **Wallpaper**—Christopher Norman, see above. **Carpet**—Stark Carpet (T); 212-752-9000. *Allegra's room:* **Headboard** (C)—Lone Star, see above and Zambrano, see above. **Headboard fabric**—Cowtan & Tout, see above. **Bedding**—Leontine Linens, see above. **Chair fabric**—Carleton V (T); 212-355-4525. **Throw pillow**—Lone Star, see above. **Writing desk and overhead light**—John Rosselli & Assoc., see above. **Drapery fabric**—Bergamo Fabrics (T); 212-888-3333. **Wallpaper**—Brunschwig & Fils, see above. **Carpet**—Stark Carpet, see above.

## 100 SHOWER POWER

*Designer/hostess:* **Mary McDonald;** 310-246-1307. **Enamel boxes**—Halcyon Days; 011-44-20-7629-8811. *Web site:* halcyon-days.co.uk. **Chi'en Dragon fabric**—Scalamandré (T); 800-932-4361.

## 106 A DREAM TAKES WING

*Pages 106 to 113: Living room:* **Armchair fabric**—Kathryn Ireland Fabrics (T); 310-315-4351. *Study:* All upholstery fabrics by Kathryn Ireland, see above. **Table lamp**—Dagmar Design (M); dagmardesign.com. *Kitchen:* **Dining chairs**—Lloyd Loom (M); lloydloom.com. *Bedroom:* **Pillow fabrics**—Kathryn Ireland, see above. *Outdoors:* **Sun chairs**—Restoration Hardware (R,MO); 800-762-1005. **All curtains and rods**—Susan Maltby Design; 310-313-1001.

## 114 SWEET AND LOW

*Pages 114 to 121. Designer:* **Suzanne Rester Watson,** Inside; 850-231-5848. *Architecture:* **Jim Strickland, Terry Pylant, Andrew Cogar, David Bryant, Joshua Roland,** Historical Concepts; 770-487-8041. *Contractor:* **Andy Foley,** Seaboard Construction Management; 912-756-3950. *Living room:* **Rope chandelier**—Eloise Pickard, Sandy Springs (R,T); 770-386-3010. **Sofa fabric**—Grea (T); 312-474-0474. **Fabric on bamboo cha** gamo (R,T); 914-665-0800. **Wood floors, and beams**—AAA World Floors (R,T); 3993. **Paint**—Benjamin Moore (M); 800-6 *Kitchen:* **Farm sink and faucet**—Whitehau tion (T); 800-527-6690. **Rug**—John Overto tal Rugs & Antiques (R,T); 404-355-9535. *M* **Window seat cushion and pillow fabrics-** & Goffigon (T); 203-532-8068. **Rug**—John Oriental Rugs & Antiques, see above. *Win* **Cushion fabric**—Rogers & Goffigon, see ab **low fabric**—Old World Weavers (T); 212-3 **Bamboo table**—The Plantation Shop (R); 2030. *Bedroom:* **Bed; blinds—**Inside, se **Coverlet fabric**—Rogers & Goffigon, se **Throw,** The Purist—Pizitz Home & Cotta 850-231-2240. **Pillow fabric**, Robert Kim Rosselli (T); 212-593-2060. **Bedskirt fabri** (T); 212-473-2669. **Rug**—John Overton Rugs & Antiques, see above. *Back porch* **fabric**—Brunschwig & Fils (T); 914-684-58

## 122 GREENER PASTURES

*Pages 122 to 127:* **Bryan's Ground;** 011-44-0001. *Web site: bryansground.co.uk.* Open on Sunday and Monday afternoons until A by appointment.

## 128 SAILOR'S DELIGHT

*Pages 128 to 135: Terrace:* **Teak furniture—** (M); *Web site:* summitfurniture.com.

## 136 TAILOR-MADE

*Pages 136 to 139: Event Designer:* **David Avi Adler;** 718-243-0804. **Cakes**—Chery man Cakes; by appt.: 718-237-2271. *Conce cle cake:* **Champagne glasses and cake pla** Spade—Bloomingdale's (R); 800-232-185 **server**—Christofle (M); 212-284-5100. **Bro tablecloth**—Sferra (M); 800-336-1891. *Gra tern cake:* **Champagne glasses**—Calvin Klei Collection (R); 800-294-7978. **Embroidery cloth**—Jonathan Embroidery (R,T); 212-3 *Bowtie cake:* **Cake plates,** Kate Spade—Bl dale's, see above. **Fabric,** Chinoiserie Ban Clarence House (T); 800-803-2850. **Fond ture**—New York Cake & Baking Supplie 800-942-2539. ■

## CORRECTIONS

**April:** In "Mission Accomplished," p the following credit was inadvertently ted from Resources: **Cabinetry**—& Fancy (R); 800-447-9006. *Web* plainfancycabinetry.com

**March:** In "Ski Party," p.118, the follo were inadvertently omitted from Resou **All clothing**—Gorsuch; 970-476-2 *Web site:* gorsuchltd.com. **Striped bla** on bench—The Morgan Collection; 960-9398. **All tableware**—Crate & B (R,T,MO); crateandbarrel.com

In "Style Beat," p. 30, the web so for the Riley lamp was miscredited. lamp is available from Orbit (R,M orbithome.com.

For "Spanish Splendor," p. 70, the ducer was Eliette Markhbein.

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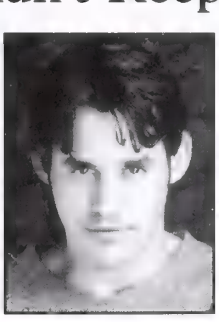
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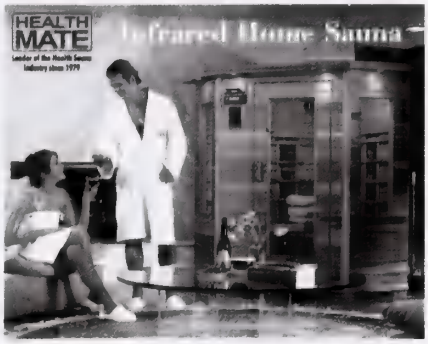
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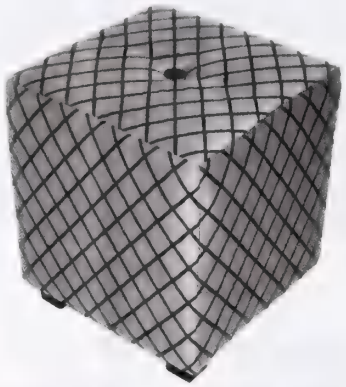
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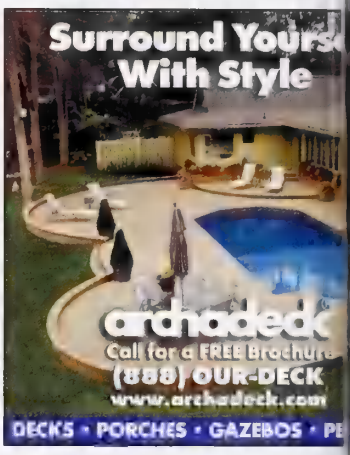
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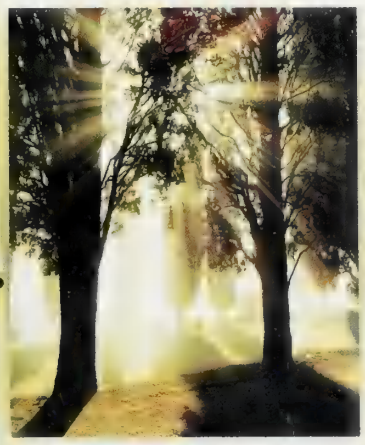
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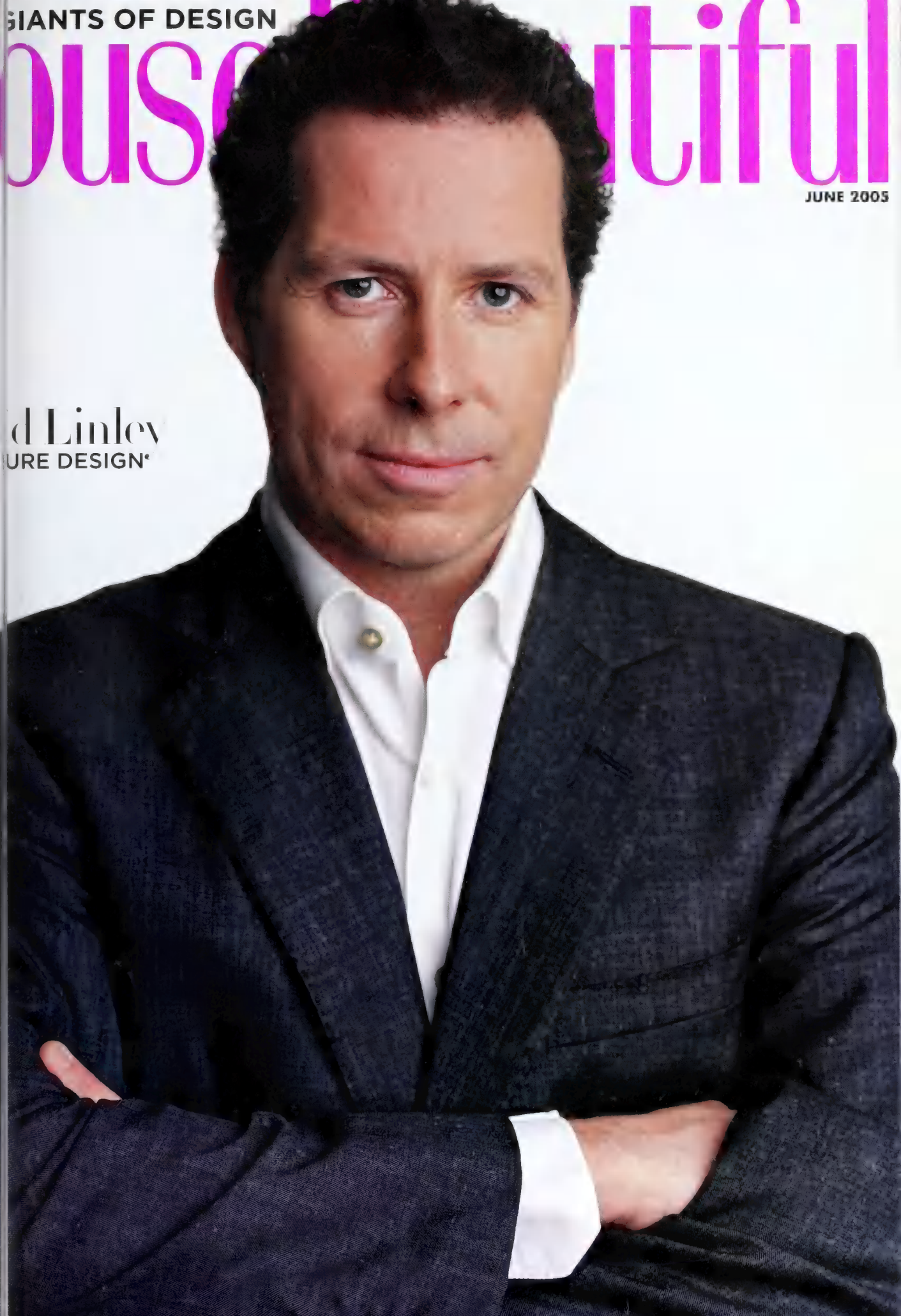
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rical accuracy played a key
n designer Abby Yozell's res-
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PHOTOGRAPH BY ROGER DAVIES


JUNE

This page: A fringed white shade hangs across a window in the sun-drenched living room of a summerhouse on Nantucket.

PORTRAIT COVERS BY TIMOTHY GREENFIELD-SANDERS

# House Beautiful

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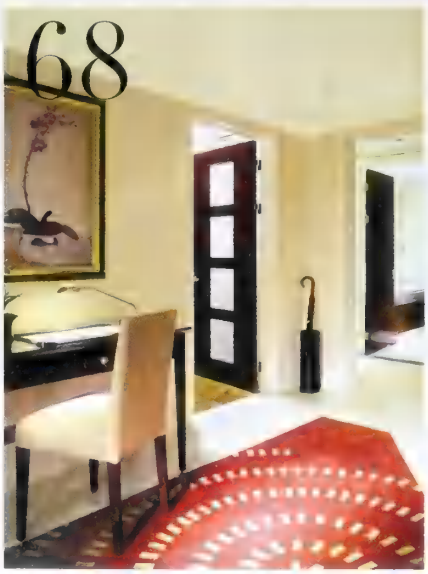
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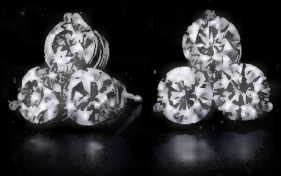
*didn't know she had a tattoo*

*didn't know she'd hog both sides of the bed*

*didn't know she'd become CEO*

*didn't know she'd have twins*

*somehow, always knew she was the one*



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# LETTERS

## IRIS OVERSIGHT

Thanks for your article about the iris garden at the abbey of St. Michel de Cuxa in France ["Color Field," April 2005]. The general public is woefully unaware of the great strides that have been made in iris hybridization. You pictured a particular example, 'Boy Wonder', developed by award-winning California breeder Joseph Ghio, but you neglected to list information for it in Resources.

*Nancy J. Bacon*
*Alta Loma, California*

*'Boy Wonder' is no longer available from Bay View Gardens (831-423-3656), the nursery that distributes Ghio's hybrids, but they do sell 'Cordoba', an iris with a similar coloration.*



## CAST NOT CARVED

The "Antiques" article in the April issue ["A Fine Showing"] contains an error. An 18th-century mantelpiece surround is described as having been carved. But the work is actually what's known as composition. Made from linseed oil, chalk, lead white, and sometimes hide glue, the material was pressed into carved molds to produce very fine results. Since composition is held together with linseed oil, however, it can be damaged by paint removers. I have seen mantels that have had their composition ornament destroyed by chemical solvents—some of your readers could be unpleasantly surprised if the "carving" on their mantels melted upon exposure to a strong paint remover.

*Matthew J. Mosca*
*Historic Paint Finishes Consultant*
*Artifex, Ltd.*
*Baltimore, Maryland*

*Due to an editing error, the surround was indeed described incorrectly. We regret the mistake.*

## FORTUITOUS FOCUS

I loved the March issue's focus on color. I'm so tired of bland interior schemes in several shades of beige or gray, with obligatory throw pillows in muted green or brown added for variety. Who can live like that? Give me clutter, give me color, give me texture and patterns. I like my house to be as raucous and alive as my garden (OK—minus the dead leaves and old pails).

*Tamara Stromquist*
*Sherwood, Oregon*

## BRIGHT IDEA

I have a dog-eared page from your June 2004 issue that features a lighting fixture by designer Stephen McKay ["From Clutter to Calm"]. I have been searching lighting stores and the Web for the beautiful and simple pendant lamp pictured for weeks to no avail. Do you know where I can find it?

*Amy Meehan*
*Chicago, Illinois*

*The lamp is available through designers, from Stephen McKay, 212-255-2110.*

## LIGHT THE WAY

"Designer's Top Ten" by Kerry Joyce ["Inside Out," May] featured a photograph of waterproof lanterns. I'm planning my 50th anniversary party [illegible] they'd be perfect to float in our p[illegible]. Could you provide a source?

*Jane Gr[illegible]*
*via e-[illegible]*

*The lanterns are available through des[illegible]ers, from Hinson & Co., 212-688-553[illegible]*



## GREEN OMISSION

I just bought the March issue and was thrilled that furnishings in chartreuse shades were featured in the "Style Beat" section. But the pillows pictured on the opening page were not accompanied by credit information. Can I get a hint on where to buy them?

*Carole Lath[illegible]*
*via e-[illegible]*

*The pillows are part of the Link Geo and Latticue Geo duvet sets by Tommy Hilfiger Home; they can be purchased at Macy's or by calling 888-866-6948.*

Please send your correspondence to hbmail@hearst.com or to Letters, House Beautiful, 1700 Broadway, 28th [illegible] New York, NY 10019. Be sure to include a daytime telephone number. Letters may be edited for clarity and len[illegible]

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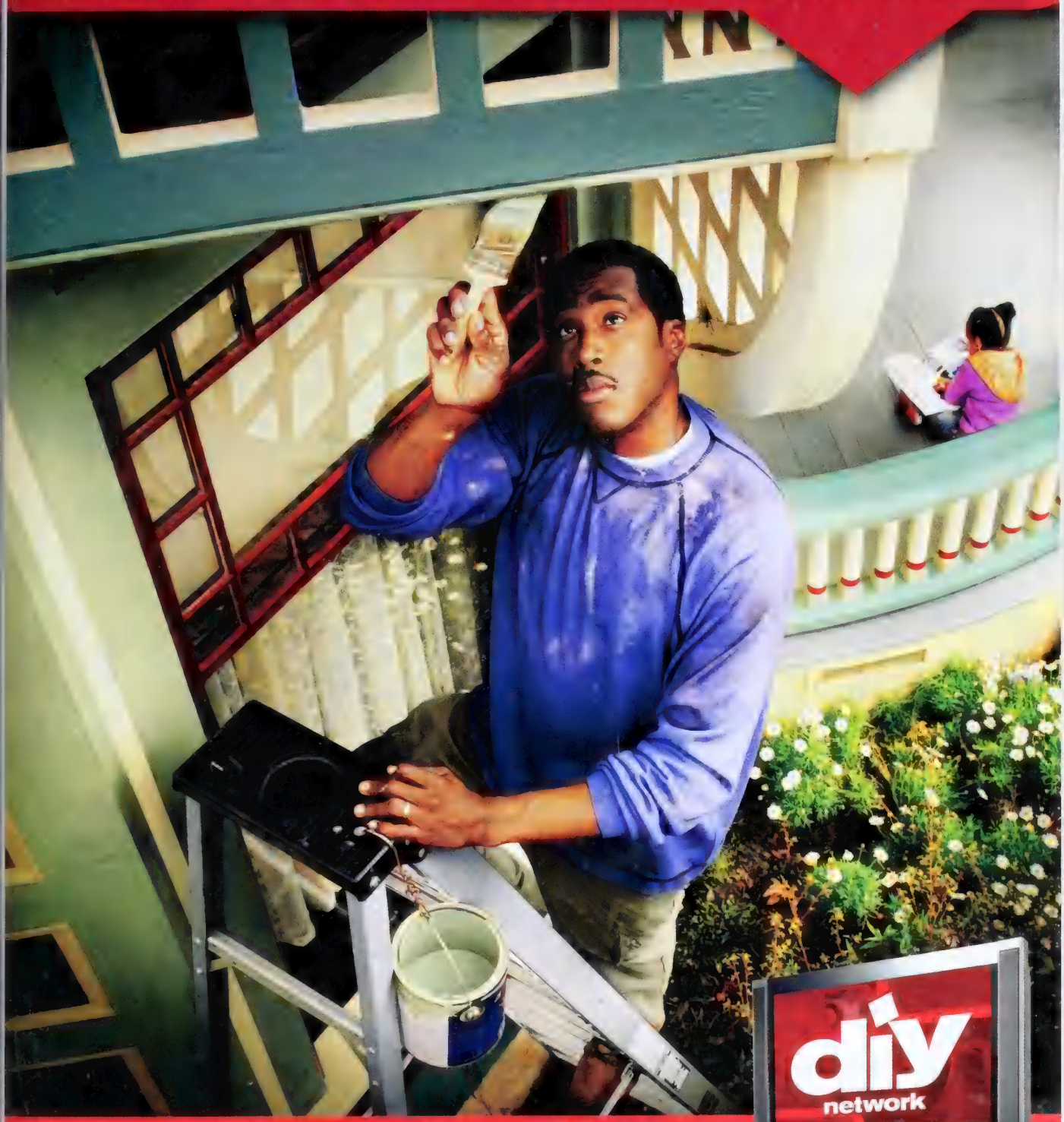
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# History in the Making

A couple of weeks ago, my daughter Madison and I were doing some research for a school paper that she had to write on George Washington. We discovered that Washington might have actually spent the night many times in the area where our house is located in Westchester County, New York. (I know . . . Washington slept everywhere, it seems.)

Nevertheless, we found out that Washington used to regularly travel the Boston Post Road between New York and Boston, and made as many as 50 overnight stops at a friend's farmhouse that—in the 18th century—was located within a hundred yards of the spot where our house sits today. At least that's what the village history books say. There was also a Revolutionary War battle a few miles away.

So given this rather glorious history, Maddy and I have decided that maybe it's time to get a metal detector and start snooping around. I have no idea where one gets a metal detector. (eBay, maybe?) And I'm not so sure the neighbors are going to appreciate us scouring the area with this contraption in our hands. I suspect the only thing we'll find will be some aluminum pop top openers—which, fortunately for old George and company, were not around to be a nuisance in the 1700s.

Still, Maddy shares my sense of adventure, so I'm fairly certain that once we figure out where to buy such a thing, we'll be spotted with that detector in our hands. I can only hope our luck will be better than Geraldo Rivera's when he opened Al Capone's vault on live national television years ago. Let's see . . . he found an empty bottle, as I recall.



PORTRAIT TIMOTHY GREENFIELD-SANDERS

Reading history is an adventure of its own, and even so when it involves your own neighborhood or house. I said before that houses and the land they occupy al always have an interesting past. Even if your house is chances are that the land on which it is built once had ferent history. Maybe people once roamed there on horse or in carriages. If your house is old, like mine, you car the history as you move from room to room. I have beer that our house has had only four or five owners (includin in its 100 years. And I know of houses that have stayed i same family for 200 years.

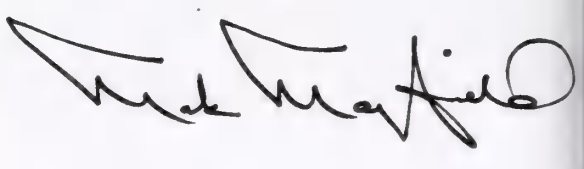
I often think of a particular antebellum house down S that I used to visit as a kid. I remember the ghostly secret sages, hidden staircases, big fireplaces, and antique Euro furniture. It may have been the first time that I recogn as a child, the presence and impact of great furniture. I mind's eye, there were antique furnishings throughou house, though often obscured by the clutter of newspa magazines, and books that were always scattered about.

I haven't been back to the house for decades, but I wonder what is there now, in the attic, especially. It wou such an adventure to explore, or so I imagine. Who kn Maybe I'll drop by and say hello sometime.

For now, though, Maddy and I are plotting our stra We assume we'll have to criss-cross our yards, front and b and then venture onto the neighbor's property a bit, too. S they are friends, I am assuming they will give permissi unless we find something valuable there, of course, and you'll read about the lawsuit in the news. . . . Just kiddin

I encourage you to look up the history of your own h and do it with your kids, if possible. Sometimes the very adventures are not in some far-flung place, but right in own backyard.

Best wishes for a most enjoyable summer,



Mark Mayfield

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# On the Go

With the beach, lake, or mountainside beckoning, design devotees can run into a real snag; when it comes to accessories that can travel, that which is portable is not always chic. But as the goods arrayed here illustrate, convenience and style don't have to be mutually exclusive. The right purveyors can actually marry the two quite successfully—welcome news for those hitting the road.



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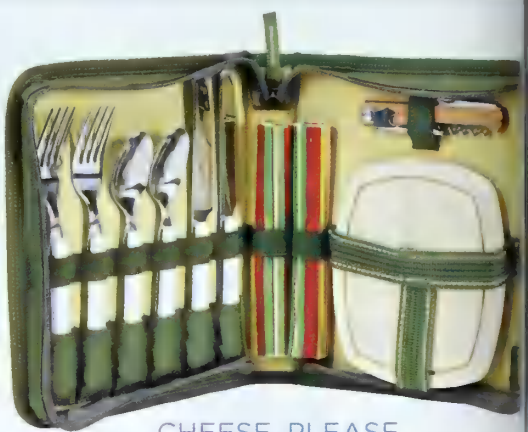
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boredom. Backgammon board, $3,900; by Asprey: 383-2777. Amazing zinc table, $999; from Wisteria: 320-9757. Oriental plastic mat, $28; from Urban ters: 800-282-2200. Salsa stripe pillow, $30; from & Barrel: www.crateandbarrel.com. Bistro stacking chair, rom Hold Everything: www.holdeverything.com.

## Splendor in the Grass

Birilli, the Italian version of lawn bowling, similar to its counterpart played in strip all alleys, with some notable exceptions: any patch of green will do for a venue, and you don't have to deal with those nelly shoes. Birilli set, $59; from Smith & Hawken: www.smithandhawken.com.




## PLAY BALL

Long summer afternoons were made for leisurely games of bocce—a pursuit that should no longer be the sole purview of old men in the park. This set can accommodate eight players, and the balls, made from high-quality resin, are virtually indestructible. Tournament Bocce, $99; by L.L. Bean: 800-809-7057.



Real Women **Real Stories**



**Visit BotoxCosmetic.com**
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**By prescription only**

# told my doctor I need a change. But nothing drastic.

d not like I've had work done. **She had two words for me: Botox® Cosmetic,** the only prescription treatment pproved by the FDA for the frown lines between your brows. Ten minutes – a few tiny injections administered by ur doctor – lasts up to four months! My doctor explained how the change would be subtle but noticeable. **And let's e honest, if it's so subtle nobody notices, what's the point?** I didn't just wake up one morning and say day's the day I ask my doctor about Botox® Cosmetic. It took me a while to decide.



**e only thing I regret is not talking to her sooner."** Kathrin, Traverse City, MI

**on't know where to find a doctor? Visit BotoxCosmetic.com for the ame of an experienced physician in your area.**

## The one, the only™ Botox® Cosmetic.

**dividual results may vary.** Botox® Cosmetic is approved for the temporary treatment of moderate to severe own lines between the brows in people ages 18-65. In clinical studies, 89% of patients and 80% of doctors ted improvement as moderate or better. Ask your doctor if Botox® Cosmetic is right for you.

**mportant Safety Information:** Patients with certain neurological disorders such as ALS, myasthenia ravis or Lambert-Eaton syndrome may be at increased risk of serious side effects. Serious allergic reactions ve been rarely reported. If you think you're having an allergic reaction or other unusual symptoms such as fficulty swallowing, speaking or breathing, call your doctor immediately. The most common side effects llowing injection include headache, respiratory infection, flu syndrome, temporary eyelid droop and nausea.

Please see additional information on the following page.

BOTOX® Cosmetic
Botulinum Toxin Type A

**BOTOX® COSMETIC** (Botulinum Toxin Type A)
Purified Neurotoxin Complex

## INDICATIONS AND USAGE

**BOTOX® COSMETIC** is indicated for the temporary improvement in the appearance of moderate to severe glabellar lines associated with corrugator and/or procerus muscle activity in adult patients ≤ 65 years of age.

## CONTRAINDICATIONS

**BOTOX® COSMETIC** is contraindicated in the presence of infection at the proposed injection site(s) and in individuals with known hypersensitivity to any ingredient in the formulation.

## WARNINGS

**BOTOX®** and **BOTOX® COSMETIC** contain the same active ingredient in the same formulation. Therefore, adverse events observed with the use of **BOTOX®** also have the potential to be associated with the use of **BOTOX® COSMETIC**.

Do not exceed the recommended dosage and frequency of administration of **BOTOX® COSMETIC.** Risks resulting from administration at higher dosages are not known.

***Hypersensitivity Reactions***

Serious and/or immediate hypersensitivity reactions have been rarely reported. These reactions include anaphylaxis, urticaria, soft tissue edema, and dyspnea. One fatal case of anaphylaxis for another indication has been reported in which lidocaine was used as the diluent, and consequently the causal agent cannot be reliably determined. If such a reaction occurs further injection of **BOTOX®** should be discontinued and appropriate medical therapy immediately instituted.

***Pre-Existing Neuromuscular Disorders***

Caution should be exercised when administering **BOTOX® COSMETIC** to individuals with peripheral motor neuropathic diseases (e.g., amyotrophic lateral sclerosis, or motor neuropathy) or neuromuscular junctional disorders (e.g., myasthenia gravis or Lambert-Eaton syndrome). Patients with neuromuscular disorders may be at increased risk of clinically significant systemic effects including severe dysphagia and respiratory compromise from typical doses of **BOTOX® COSMETIC**. Published medical literature has reported rare cases of administration of a botulinum toxin to patients with known or unrecognized neuromuscular disorders where the patients have shown extreme sensitivity to the systemic effects of typical clinical doses. In some of these cases, dysphagia has lasted several months and required placement of a gastric feeding tube.

***Dysphagia***

Dysphagia is a commonly reported adverse event following treatment of cervical dystonia patients with all botulinum toxins. In these patients, there are reports of rare cases of dysphagia severe enough to warrant the insertion of a gastric feeding tube. There is also a case report where a patient developed aspiration pneumonia and died subsequent to the finding of dysphagia.

***Cardiovascular System***

There have also been rare reports following administration of **BOTOX®** of adverse events involving the cardiovascular system, including arrhythmia and myocardial infarction, some with fatal outcomes. Some of these patients had risk factors including pre-existing cardiovascular disease.

***Human Albumin***

This product contains albumin, a derivative of human blood. Based on effective donor screening and product manufacturing processes, it carries an extremely remote risk for transmission of viral diseases. A theoretical risk for transmission of Creutzfeldt-Jakob disease (CJD) also is considered extremely remote. No cases of transmission of viral diseases or CJD have ever been identified for albumin.

## PRECAUTIONS

The safe and effective use of **BOTOX® COSMETIC** depends upon proper storage of the product, selection of the correct dose, and proper reconstitution and administration techniques. Physicians administering **BOTOX® COSMETIC** must understand the relevant neuromuscular and/or orbital anatomy of the area involved, as well as any alterations to the anatomy due to prior surgical procedures and avoid injection into vulnerable anatomic areas. Caution should be used when **BOTOX® COSMETIC** treatment is used in the presence of inflammation at the proposed injection site(s) or when excessive weakness or atrophy is present in the target muscle(s).

Reduced blinking from **BOTOX® COSMETIC** injection of the orbicularis muscle can lead to corneal exposure, persistent epithelial defect and corneal ulceration, especially in patients with VII nerve disorders. In the use of **BOTOX®** for in the treatment of blepharospasm, one case of corneal perforation in an aphakic eye requiring corneal grafting has occurred because of this effect. Careful testing of corneal sensation in eyes previously operated upon, avoidance of injection into the lower lid area to avoid ectropion, and vigorous treatment of any epithelial defect should be employed. This may require protective drops, ointment, therapeutic soft contact lenses, or closure of the eye by patching or other means.

Inducing paralysis in one or more extraocular muscles may produce spatial disorientation, double vision or past pointing. Covering the affected eye may alleviate these symptoms.

Caution should be used when **BOTOX® COSMETIC** treatment is used in patients who have an inflammatory skin problem at the injection site, marked facial asymmetry, ptosis, excessive dermatochalasis, deep dermal scarring, thick sebaceous skin or the inability to substantially lessen glabellar lines by physically spreading them apart as these patients were excluded from the Phase 3 safety and efficacy trials.

Needle-related pain and/or anxiety may result in vasovagal responses, (including e.g., syncope, hypotension) which may require appropriate medical therapy.

Injection intervals of **BOTOX® COSMETIC** should be no more frequent than every three months and should be performed using the lowest effective dose (See Adverse Reactions, Immunogenicity).

***Information for Patients***

Patients or caregivers should be advised to seek immediate medical attention if swallowing, speech or respiratory disorders arise.

***Drug Interactions***

Co-administration of **BOTOX® COSMETIC** and aminoglycosides or other agents interfering with neuromuscular transmission (e.g., curare-like nondepolarizing blockers, lincosamides, polymyxins, quinidine, magnesium sulfate, anticholinesterases, succinylcholine chloride ) should only be performed with caution as the effect of the toxin may be potentiated.

The effect of administering different botulinum neurotoxin serotypes at the same time or within several months of each other is unknown. Excessive neuromuscular weakness may be exacerbated by administration of another botulinum toxin prior to the resolution of the effects of a previously administered botulinum toxin.

***Pregnancy:*** Pregnancy Category C

Administration of **BOTOX® COSMETIC** is not recommended during pregnancy. There are no adequate and well-controlled studies of **BOTOX® COSMETIC** in pregnant women. When pregnant mice and rats were injected intramuscularly during the period of organogenesis, the developmental NOEL (No Observed Effect Level) of **BOTOX® COSMETIC** was 4 U/kg. Higher doses (8 or 16 U/kg) were associated with reductions in fetal body weights and/or delayed ossification.

In a range finding study in rabbits, daily injection of 0.125 U/kg/day (days 6 to 18 of gestation) and 2 U/kg (days 6 and 13 of gestation) produced severe maternal toxicity, abortions and/or fetal malformations. Higher doses resulted in death of the dams. The rabbit appears to be a very sensitive species to BOTOX® COSMETIC.

If the patient becomes pregnant after the administration of this drug, the patient should be apprised of the potential risks, including abortion or fetal malformations that have been observed in rabbits.

***Carcinogenesis, Mutagenesis, Impairment of fertility***

Long term studies in animals have not been performed to evaluate carcinogenic potential of **BOTOX® COSMETIC**.

The reproductive NOEL following intramuscular injection of 0, 4, 8, and 16 U/kg was 4 U/kg in male rats and 8 U/kg in female rats. Higher doses were associated with dose-dependent reductions in fertility in male rats (where limb weakness resulted in the inability to mate), and testicular an altered estrous cycle in female rats. There were no adverse effects on the viability of th

***Nursing mothers:*** It is not known whether this drug is excreted in human milk. Because are excreted in human milk, caution should be exercised when **BOTOX® COSMETIC** is a to a nursing woman.

***Pediatric use:*** Use of **BOTOX® COSMETIC** is not recommended in children.

***Geriatric use***

The two clinical studies of **BOTOX® COSMETIC** did not include sufficient numbers of sul 65 and over to determine whether they respond differently from younger subjects. He responder rates appeared to be higher for patients younger than age 65 than for patients older. (See: CLINICAL STUDIES)

There were too few patients (N=3) over the age of 75 to allow any meaningful comparison

## ADVERSE REACTIONS

**General:**

**BOTOX®** and **BOTOX® COSMETIC** contain the same active ingredient in the same f Therefore, adverse events observed with the use of **BOTOX®** also have the potential to be with the use of **BOTOX® COSMETIC**.

The most serious adverse events reported after treatment with botulinum toxin in spontaneous reports of death, sometimes associated with anaphylaxis, dysphagia, pneumo other significant debility. There have also been rare reports of adverse events inv cardiovascular system, including arrhythmia and myocardial infarction, some outcomes. Some of these patients had risk factors including pre-existing cardiovascular dis WARNINGS). New onset or recurrent seizures have also been reported, typically in patien predisposed to experiencing these events. The exact relationship of these events to the bot injection has not been established. Additionally, a report of acute angle closure glaucoma or receiving an injection of botulinum toxin for blepharospasm was received, with recovery four after laser iridotomy and trabeculectomy. Focal facial paralysis, syncope and exacerbation nia gravis have also been reported after treatment of blepharospasm.

In general, adverse events occur within the first week following injection of **BOTOX® COSM** while generally transient may have a duration of several months or longer. Localized pain inflammation, tenderness, swelling, erythema and/or bleeding/bruising may be associate injection.

**Glabellar Lines**

In clinical trials of **BOTOX® COSMETIC** the most frequently reported adverse event injection of **BOTOX® COSMETIC** were headache*, respiratory infection*, flu syndrome*, blep and nausea. Less frequently occurring (<3%) adverse reactions included pain in the face, eryth injection site*, paresthesia* and muscle weakness. While local weakness of the injected m representative of the expected pharmacological action of botulinum toxin, weakness o muscles may occur as a result of the spread of toxin. These events are thought to be associat injection and occurred within the first week. The events were generally transient but may l months or longer.

(* incidence not different from Placebo)

The data described in Table 4 reflect exposure to **BOTOX® COSMETIC** in 405 subjects age who were evaluated in the randomized, placebo-controlled clinical studies to asses of **BOTOX® COSMETIC** in the improvement of the appearance of glabellar lines (See STUDIES). Adverse events of any cause were reported for 44% of the **BOTOX® COSMET** subjects and 42% of the placebo treated subjects. The incidence of blepharoptosis was hi **BOTOX® COSMETIC** treated arm than in placebo (3% vs. 0). In the open-label, repeat injec blepharoptosis was reported for 2% (8/373) of subjects in the first treatment cycle and 1% subjects in the second treatment cycle. Adverse events of any type were reported for 49% of subjects overall. The most frequently reported of these adverse events in the open-l included respiratory infection, headache, flu syndrome, blepharoptosis, pain and nausea.

Because clinical trials are conducted under widely varying conditions, adverse reaction rates in the clinical trials of a drug cannot be directly compared to rates in the clinical trials of an and may not be predictive of rates observed in practice.

**TABLE 4.**

**Adverse Events Reported at Higher Frequency (>1%) in the BOTOX® COSMET Compared to the Placebo Group**

| | Percent of Patients Reporting Adverse |
|---|---|
| **Adverse Events by Body System** | **BOTOX® Cosmetic (N=405) %** | **Placebo (N=130) %** |
| Overall | 44 | 42 |
| Body as a Whole<br>Pain in Face | 2 | 1 |
| Skin and Appendages<br>Skin Tightness | 1 | 0 |
| Digestive System<br>Nausea<br>Dyspepsia<br>Tooth Disorder | 3<br>1<br>1 | 2<br>0<br>0 |
| Special Senses<br>Blepharoptosis | 3 | 0 |
| Musculoskeletal System<br>Muscle Weakness | 2 | 0 |
| Cardiovascular<br>Hypertension | 1 | 0 |

***Immunogenicity***

Treatment with **BOTOX® COSMETIC** may result in the formation of neutralizing antibodies reduce the effectiveness of subsequent treatments with **BOTOX® COSMETIC** by inactivatin logical activity of the toxin. The rate of formation of neutralizing antibodies in patients **BOTOX® COSMETIC** has not been well studied. The critical factors for neutralizing antibo tion have not been well characterized. The results from some studies suggest that botuli injections at more frequent intervals or at higher doses may lead to greater incidence of ant mation. The potential for antibody formation may be minimized by injecting the lowest effe given at the longest feasible intervals between injections.

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Revised March 2005

Manufactured by: Allergan Pharmaceuticals Ireland
a subsidiary of: Allergan, Inc., 2525 Dupont Dr., Irvine, CA 92612

*Reference:*

Wang YC, Burr DH, Korthals GJ, Sugiyama H. Acute toxicity of aminoglycoside antibiotics aid in detecting botulism. *Appl Environ Microbiol* 1984; 48:951-955.

# KEEPING IT COOL





## THE BIG CHILL

A backyard barbecue requires cold beverages, but don't blight the patio with an ugly plastic ice chest. Get the job done without causing an eyesore. Teak ice box, $395; from Frontgate: 800-533-7502. Fresh'r ice box, $522; from Janus et Cie: www.janusetcie.com.







## COLD TRANSPORT

Chilling out was never so hot. Boat cooler bag, $195; by Cath Kidston: www.cathkidston.com. Round four-bottle cooler by Mulberry; available from designers, through Lee Jofa: www.leejofa.com. Red spot cooler bag, $195; by Cath Kidston: see above.




## SAFETY FIRST

Because you can never be too careful. Brushed finish fire extinguisher, $30; from Kidde: www.kiddeus.com.



## CENTRAL STATION

This work top comes equipped with everything you'd need for a cookout, and is light enough to move from poolside to the back porch in a cinch. Barbecue work station, $149; from Smith & Hawken: www.smithandhawken.com. Forged BBQ tools, $69 for a set of five; from Williams-Sonoma: www.williams-sonoma.com.



## PIT STOP

Keep guests warm on cool evenings with a backyard fire pit in a good-looking copper colorway. Soup it up with an add-on grill that's sold separately and it doubles as shish kebab central. Backyard fire pit, $179, and chrome barbecue grill attachment (not shown), $29; from Smith & Hawken: www.smithandhawken.com.



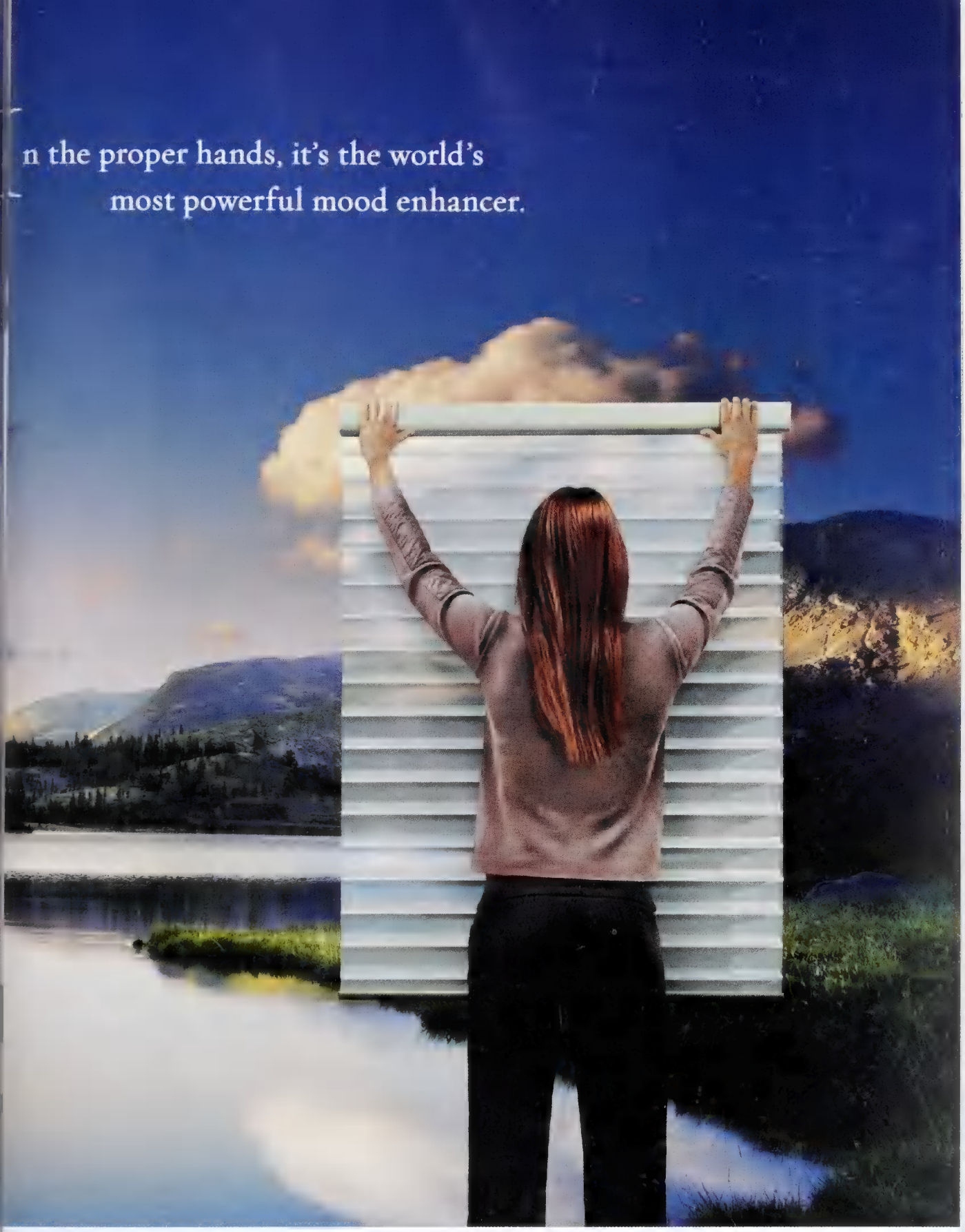

## Super Sauce

Brooklyn steakhouse Peter Luger has long b known for its way with cuts of beef, but you d need to score a covete reservation in order to a taste of what the eat has to offer. Peter Lug steak sauce, $46 for 6 bottles; from Peter Lug www.peterluger.com.

## HEAVY METAL

Made from stainless steel and complete with their own handy carrying case, these durable utensils could make manning the grill a sought-after post. Primary stainless-steel tools, $58 for a five-piece set; from Picnic at Ascot: 877-676-9266.






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# SPIKE IT



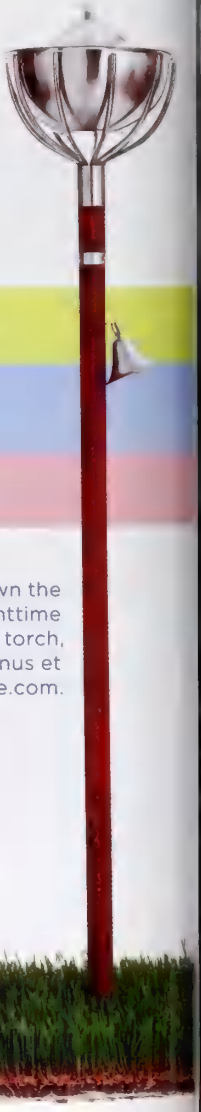
Light the way. Belgium torch, $136; from H Groome: 561-832-3444.



Set your drink down on any Portable spike table in lemon from Garnet Hill: 800-622-621 highball glass, $8; from Crate & www.crateandbarrel.com



Citronella garden cones repel bugs without *looking* repellant. Available in orange and yellow, $40 each; from H Groome: 561-832-3444.



Tiki torches shouldn't own the franchise on lighting nighttime soirees. Roma garden torch, $179 for two; from Janus et Cie: www.janusetcie.com.



Line up a series of Cairo torches for your own open-air runway. From Janus et Cie, $43; www.janusetcie.com.

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# Pretty Cool

**Pale aqua hues, just right for summer, come in every kind of pattern and are a breezy addition to almost any r**



The Brittany chair, in French Gray finish, designed by Mariette Himes Gomez for Hickory Chair, works well outdoors or in, dressed up or down. Here, a feminine celadon and aqua wool cotton blend that would look perfect on a sun porch: Louiza Paisley 404412 in Bay by Travers.

PHOTOGRAPHER: ALEXANDRA ROWLEY PRODUCER: EDWARD ROSS




trailblazer

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# SWATCH WATCH




1. Wallace WF183-04, a graphic botanical leaf print in a linen cotton-viscose blend in Aqua by Winhall through Scalamanc 2. An overscaled soft linen print, Chapelle, in Aqua by Vervai through S. Harris & Fabricut. 3. A tricolored silk botanical pattern, Aloe 800074H-452, by Highland Court through Duralee. 4. China Seas' sturdy linen-cotton blend San Marco 2330-03 with damask-pattern effect in Turquoise through Quadrille Wallpapers & Fabrics.







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**1.** Cowtan & Tout's linen-silk blend with a satin ribbon effect
Midhurst Stripe 10886-03 in Aqua. **2.** Bayley Check 3412002
Aqua is a modern version of a country plaid in cotton blend,
Greeff through F. Schumacher & Co. **3.** Schumacher's cotton
Windemere Stripe 50583 in Aqua. **4.** Monterey Woven 89626
sports a garden lattice pattern on a cotton-linen-rayon blend
Brunschwig & Fils. For more details, see Resources. ■



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# Smart Art

**Paintings, prints, photographs, and sculpture can transform a room. Designer Ernest de la Torre offers expert guidance**

1 Art can create the entire mood for a room, or serve as an exclamation point in a neutral setting. A monochromatic room can come to life with a vivid abstract expressionist painting, or remain an oasis of calm with the help of a white line painting.



2 Play with size. For dramatic effect, try hanging a large piec of art in a small space, like a powder room or vestibule.



3 Don't try to conform to anyone else's taste. Your art should be a reflection of your personal style and interests.

4 If you are interested in collecting a an investment, do your homework and only buy from reputable galle Provenance can be more importar for some pieces than others, and in the case of prints, condition is all-important. Keep tabs on auctio results and current prices with Internet sites like www.artnet.com

5 Placing art on top of other objects changes the way you see eac piece, and can be an artistic process in itself. A portrait hung on a large pier mirror in the French tradition creates a great deal of interest from the reflections alone. Try layering works of art on a table or shelf: a great photograph leaning up in front of an oil painting, with a small sculpture in front of it, can tell a whole sto

6 Sculpture is a great addition to any room. It adds height and a touch of the unexpected. Don't be afraid to juxtapose two artworks from different periods, provided they have a common element. A 1st-century Roman bust will look great with an Isamu Noguchi piece if they are both in white marble.

7 Try using gallery-hanging rods. They allow you to rotate your collection effortlessly without ruining the walls.

8 Choose frames carefully. The wrong one can overwhelm a piece of art or fail to set it off. Mix frames that differ both stylistically and in color; this gives your collection a sense of having been assembled over time. But stick to one frame style for a single series of works by one artist.

9 Create a collage by grouping many small artworks together, linking them through visual forms, theme, or color. The pieces will play off one another to create a single graphic effect.

10 Keep track of the artists you are interested in, and learn about their work. Look for works by emerging artists, and mix them in with bette established ones. A great collectio evolves as you do.

WRITER: ERNEST DE LA TORRE

# The healing purple pill has some very healing news.




## NEXIUM® heals acid related damage better than the other leading medicine.*

*Studies vs Prevacid® (lansoprazole) in patients with moderate to severe damage.[1]

g news for people suffering from acid reflux disease.

treated your symptoms and changed your diet, but t heartburn still comes back two or more days a week, ɔe acid reflux disease. Over time, this could lead to n your esophagus, a condition called erosive esophagitis.

ctor can determine if you have this damage. If you do, ut recent medical studies that prove NEXIUM heals to severe acid related damage in the esophagus an the other leading prescription medicine. That's right, or medical studies prove prescription NEXIUM–the purple pill–heals moderate to severe acid related damage to the esophagus better. Now that's news you can feel good about.

For many, one NEXIUM pill a day can mean 24-hour heartburn relief and can heal acid related damage in the esophagus. Most erosions heal in 4 to 8 weeks. Your results may vary. The most common side effects of NEXIUM are headache, diarrhea, and abdominal pain. Symptom relief does not rule out other serious stomach conditions.

Take advantage of our Free Trial Offer today and ask your doctor if NEXIUM is right for you. With NEXIUM, you don't just feel better, you are better. And better is better.

**e information, visit us at purplepill.com or call 1-800-4-NEXIUM**

ad the important Product Information about NEXIUM on the reverse side and with your doctor. Ask your doctor for information about how well NEXIUM heals.

Zeneca

*American Journal of Gastroenterology.* 2002;97:575-583. Data on file, DA-NEX-37.

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**NEXIUM®** (esomeprazole magnesium)
20-mg, 40-mg Delayed-Release Capsules

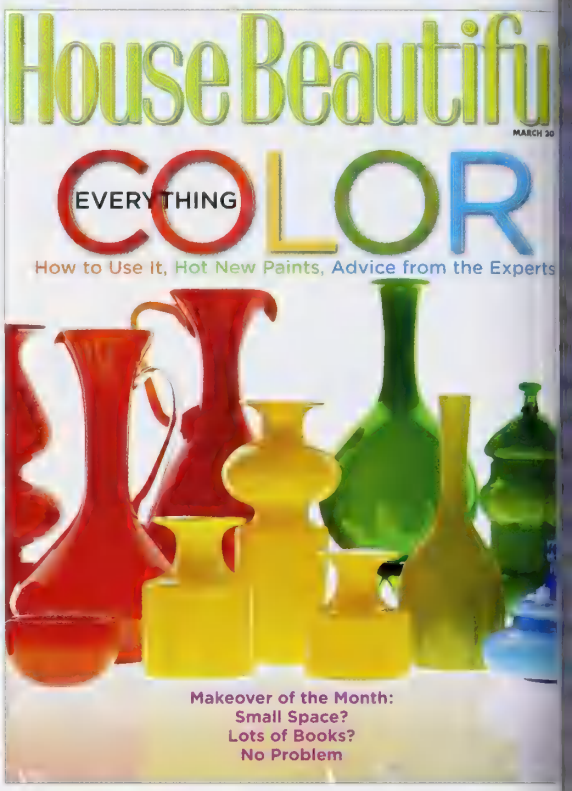
**BRIEF SUMMARY** Before prescribing NEXIUM, please see full Prescribing Information. **INDICATIONS AND USAGE** NEXIUM is indicated for the short-term treatment (4 to 8 weeks) in the healing and symptomatic resolution of diagnostically confirmed erosive esophagitis; the maintenance of symptom resolution and healing of erosive esophagitis (controlled studies do not extend beyond 6 months); and for the treatment of heartburn and other symptoms associated with GERD; and for risk reduction of NSAID-associated gastric ulcer. **CONTRAINDICATIONS** NEXIUM is contraindicated in patients with known hypersensitivity to any component of the formulation or to substituted benzimidazoles. **PRECAUTIONS** Symptomatic response to therapy with NEXIUM does not preclude the presence of gastric malignancy. Atrophic gastritis has been noted occasionally in gastric corpus biopsies from patients treated long-term with omeprazole, of which NEXIUM is an enantiomer. **Information for Patients** NEXIUM Delayed-Release Capsules should be swallowed whole and taken at least one hour before meals. For patients who have difficulty swallowing capsules, one tablespoon of applesauce can be added to an empty bowl and the NEXIUM Delayed-Release Capsule can be opened, and the pellets carefully emptied onto the applesauce. The pellets should be mixed with the applesauce and then swallowed immediately. The applesauce used should not be hot and should be soft enough to be swallowed without chewing. The pellets should not be chewed or crushed. The pellet/applesauce mixture should not be stored for future use. Antacids may be used while taking NEXIUM. **Drug Interactions** Esomeprazole is extensively metabolized in the liver by CYP2C19 and CYP3A4. *In vitro* and *in vivo* studies have shown that esomeprazole is not likely to inhibit CYPs 1A2, 2A6, 2C9, 2D6, 2E1 and 3A4. No clinically relevant interactions with drugs metabolized by these CYP enzymes would be expected. Drug interaction studies have shown that esomeprazole does not have any clinically significant interactions with phenytoin, warfarin, quinidine, clarithromycin or amoxicillin. Post-marketing reports of changes in prothrombin measures have been received among patients on concomitant warfarin and esomeprazole therapy. Increases in INR and prothrombin time may lead to abnormal bleeding and even death. Patients treated with proton pump inhibitors and warfarin concomitantly may need to be monitored for increases in INR and prothrombin time. Esomeprazole may potentially interfere with CYP2C19, the major esomeprazole metabolizing enzyme. Coadministration of esomeprazole 30 mg and diazepam, a CYP2C19 substrate, resulted in a 45% decrease in clearance of diazepam. Increased plasma levels of diazepam were observed 12 hours after dosing and onwards. However, at that time, the plasma levels of diazepam were below the therapeutic interval, and thus this interaction is unlikely to be of clinical relevance. Coadministration of oral contraceptives, diazepam, phenytoin, or quinidine did not seem to change the pharmacokinetic profile of esomeprazole. Studies evaluating concomitant administration of esomeprazole and either naproxen (non-selective NSAID) or rofecoxib (COX-2 selective NSAID) did not identify any clinically relevant changes in the pharmacokinetic profiles of esomeprazole or these NSAIDs. Esomeprazole inhibits gastric acid secretion. Therefore, esomeprazole may interfere with the absorption of drugs where gastric pH is an important determinant of bioavailability (eg, ketoconazole, iron salts and digoxin). **Carcinogenesis, Mutagenesis, Impairment of Fertility** The carcinogenic potential of esomeprazole was assessed using omeprazole studies. In two 24-month oral carcinogenicity studies in rats, omeprazole at daily doses of 1.7, 3.4, 13.8, 44.0 and 140.8 mg/kg/day (about 0.7 to 57 times the human dose of 20 mg/day expressed on a body surface area basis) produced gastric ECL cell carcinoids in a dose-related manner in both male and female rats; the incidence of this effect was markedly higher in female rats, which had higher blood levels of omeprazole. Gastric carcinoids seldom occur in the untreated rat. In addition, ECL cell hyperplasia was present in all treated groups of both sexes. In one of these studies, female rats were treated with 13.8 mg omeprazole/kg/day (about 5.6 times the human dose on a body surface area basis) for 1 year, then followed for an additional year without the drug. No carcinoids were seen in these rats. An increased incidence of treatment-related ECL cell hyperplasia was observed at the end of 1 year (94% treated vs 10% controls). By the second year the difference between treated and control rats was much smaller (46% vs 26%) but still showed more hyperplasia in the treated group. Gastric adenocarcinoma was seen in one rat (2%). No similar tumor was seen in male or female rats treated for 2 years. For this strain of rat no similar tumor has been noted historically, but a finding involving only one tumor is difficult to interpret. A 78-week mouse carcinogenicity study of omeprazole did not show increased tumor occurrence, but the study was not conclusive. Esomeprazole was negative in the Ames mutation test, in the *in vivo* rat bone marrow cell chromosome aberration test, and the *in vivo* mouse micronucleus test. Esomeprazole, however, was positive in the *in vitro* human lymphocyte chromosome aberration test. Omeprazole was positive in the *in vitro* human lymphocyte chromosome aberration test, the *in vivo* mouse bone marrow cell chromosome aberration test, and the *in vivo* mouse micronucleus test. The potential effects of esomeprazole on fertility and reproductive performance were assessed using omeprazole studies. Omeprazole at oral doses up to 138 mg/kg/day in rats (about 56 times the human dose on a body surface area basis) was found to have no effect on reproductive performance of parental animals. **Pregnancy** *Teratogenic Effects. Pregnancy Category B* Teratology studies have been performed in rats at oral doses up to 280 mg/kg/day (about 57 times the human dose on a body surface area basis) and in rabbits at oral doses up to 86 mg/kg/day (about 35 times the human dose on a body surface area basis) and have revealed no evidence of impaired fertility or harm to the fetus due to esomeprazole. There are, however, no adequate and well-controlled studies in pregnant women. Because animal reproduction studies are not always predictive of human response, this drug should be used during pregnancy only if clearly needed. Teratology studies conducted with omeprazole in rats at oral doses up to 138 mg/kg/day (about 56 times the human dose on a body surface area basis) and in rabbits at doses up to 69 mg/kg/day (about 56 times the human dose on a body surface area basis) did not disclose any evidence for a teratogenic potential of omeprazole. In rabbits, omeprazole in a dose range of 6.9 to 69.1 mg/kg/day (about 5.5 to 56 times the human dose on a body surface area basis) produced dose-related increases in embryo-lethality, fetal resorptions, and pregnancy disruptions. In rats, dose-related embryo/fetal toxicity and postnatal developmental toxicity were observed in offspring resulting from parents treated with omeprazole at 13.8 to 138.0 mg/kg/day (about 5.6 to 56 times the human doses on a body surface area basis). There are no adequate and well-controlled studies in pregnant women. Sporadic reports have been received of congenital abnormalities occurring in infants born to women who have received omeprazole during pregnancy. **Nursing Mothers** The excretion of esomeprazole in milk has not been studied. However, omeprazole concentrations have been measured in breast milk of a woman following oral administration of 20 mg. Because esomeprazole is likely to be excreted in human milk, because of the potential for serious adverse reactions in nursing infants from esomeprazole, and because of the potential for tumorigenicity shown for omeprazole in rat carcinogenicity studies, a decision should be made whether to discontinue nursing or to discontinue the drug, taking into account the importance of the drug to the mother. **Pediatric Use** Safety and effectiveness in pediatric patients have not been established. **Geriatric Use** Of the total number of patients who received NEXIUM in clinical trials, 1459 were 65 to 74 years of age and 354 patients were 75 years of age. **ADVERSE REACTIONS** The safety of NEXIUM was evaluated in over 15,000 patients (aged 18-84 years) in clinical trials worldwide including over 8,500 patients in the United States and over 6,500 patients in Europe and Canada. Over 2,900 patients were treated in long-term studies for up to 6-12 months. In general, NEXIUM was well tolerated in both short- and long-term clinical trials. The safety in the treatment of healing of erosive esophagitis was assessed in four randomized comparative clinical trials, which included 1,240 patients on NEXIUM 20 mg, 2,434 patients on NEXIUM 40 mg, and 3,008 patients on omeprazole 20 mg daily. The most frequently occurring adverse events (1%) in all three groups was headache (5.5, 5.0, and 3.8, respectively) and diarrhea (no difference among the three groups). Nausea, flatulence, abdominal pain, constipation, and dry mouth occurred at similar rates among patients taking NEXIUM or omeprazole. Additional adverse events that were reported as possibly or probably related to NEXIUM with an incidence < 1% are listed below by body system: ***Body as a Whole:*** abdomen enlarged, allergic reaction, asthenia, back pain, chest pain, chest pain substernal, facial edema, peripheral edema, hot flushes, fatigue, fever, flu-like disorder, generalized edema, leg edema, malaise, pain, rigors; ***Cardiovascular:*** flushing, hypertension, tachycardia; ***Endocrine:*** goiter, ***Gastrointestinal:*** bowel irregularity, constipation aggravated, dyspepsia, dysphagia, dysplasia GI, epigastric pain, eructation, esophageal disorder, frequent stools, gastroenteritis, GI hemorrhage, GI symptoms not otherwise specified, hiccup, melena, mouth disorder, pharynx disorder, rectal disorder, serum gastrin increased, tongue disorder, tongue edema, ulcerative stomatitis, vomiting; ***Hearing:*** earache, tinnitus; ***Hematologic:*** anemia, anemia hypochromic, cervical lymphoadenopathy, epistaxis, leukocytosis, leukopenia, thrombocytopenia; ***Hepatic:*** bilirubinemia, hepatic function abnormal, SGOT increased, SGPT increased; ***Metabolic/Nutritional:*** glycosuria, hyperuricemia, hyponatremia, increased alkaline phosphatase, thirst, vitamin B12 deficiency, weight increase, weight decrease; ***Musculoskeletal:*** arthralgia, arthritis aggravated, arthropathy, cramps, fibromyalgia syndrome, hernia, polymyalgia rheumatica; ***Nervous System/Psychiatric:*** anorexia, apathy, appetite increased, confusion, depression aggravated, dizziness, hypertonia, nervousness, hypoesthesia, impotence, insomnia, migraine, migraine aggravated, paresthesia, sleep disorder, somnolence, tremor, vertigo, visual field defect; ***Reproductive:*** dysmenorrhea, menstrual disorder, vaginitis; ***Respiratory:*** asthma aggravated, coughing, dyspnea, larynx edema, pharyngitis, rhinitis, sinusitis; ***Skin and Appendages:*** acne, angioedema, dermatitis, pruritus, pruritus ani, rash, rash erythematous, rash maculopapular, skin inflammation, sweating increased, urticaria; ***Special Senses:*** otitis media, parosmia, taste loss, taste perversion; ***Urogenital:*** abnormal urine, albuminuria, cystitis, dysuria, fungal infection, hematuria, micturition frequency, moniliasis, genital moniliasis, polyuria; ***Visual:*** conjunctivitis, vision abnormal. Endoscopic findings that were reported as adverse events include: duodenitis, esophagitis, esophageal stricture, esophageal ulceration, esophageal varices, gastric ulcer, gastritis, hernia, benign polyps or nodules, Barrett's esophagus, and mucosal discoloration. Two placebo-controlled studies were conducted in 710 patients for the treatment of symptomatic gastroesophageal reflux disease. The most common adverse events that were reported as possibly or probably related to NEXIUM were diarrhea (4.3%), headache (3.8%), and abdominal pain (3.8%). Postmarketing Reports – There have been spontaneous reports of adverse events with postmarketing use of esomeprazole. These reports have included rare cases of anaphylactic reaction and myalgia, severe dermatologic reactions, including toxic epidermal necrolysis (TEN, some fatal), Stevens-Johnson syndrome, and erythema multiforme, and pancreatitis. Very rarely, hepatitis with or without jaundice has been reported. Other adverse events not observed with NEXIUM, but occurring with omeprazole can be found in the omeprazole package insert. **ADVERSE REACTIONS** section. **OVERDOSAGE** A single oral dose of esomeprazole at 510 mg/kg (about 103 times the human dose on a body surface area basis), was lethal to rats. The major signs of acute toxicity were reduced motor activity, changes in respiratory frequency, tremor, ataxia, and intermittent clonic convulsions. There have been some reports of overdosage with esomeprazole. Reports have been received of overdosage with omeprazole in humans. Doses ranged up to 2,400 mg (120 times the usual recommended clinical dose). Manifestations were variable, but included confusion, drowsiness, blurred vision; tachycardia; nausea, diaphoresis, flushing, headache, dry mouth, and other adverse reactions similar to those seen in normal clinical experience (see omeprazole package insert-**ADVERSE REACTIONS**). No specific antidote for esomeprazole is known. Since esomeprazole is extensively protein bound, it is not expected to be removed by dialysis. In the event of overdosage, treatment should be symptomatic and supportive. As with the management of any overdose, the possibility of multiple drug ingestion should be considered. For current information on treatment of any drug overdose, a certified Regional Poison Control Center should be contacted. Telephone numbers are listed in the Physicians' Desk Reference (PDR) or local telephone book. **DOSAGE AND ADMINISTRATION** Please see full Prescribing Information for recommended adult dosages and dosage adjustments for **Special Populations** in the full PI.

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# rable Goods

## e Smith teams up with ock Fabrics to create rant new collection

mith's road to becoming a fab- ner has been a circuitous one: is native had a career in adver- fore giving it up to enroll at the rk School of Interior Design. her husband settled in Jack- ssissippi, where a job at a local ng firm soon led to a successful for the hit TV series *Trading* Smith believes that each room own design inspiration. "And ercent of the time, that one on is fabric," she says. Her new oth classic and contemporary erences to midcentury motifs in g colors like terra-cotta, choco- l robin's-egg blue in sturdy cot- ves. What does she strive for? uality of the fabric's hand and ty is my first priority." ●

WRITER:
WILLIAM IRVINE

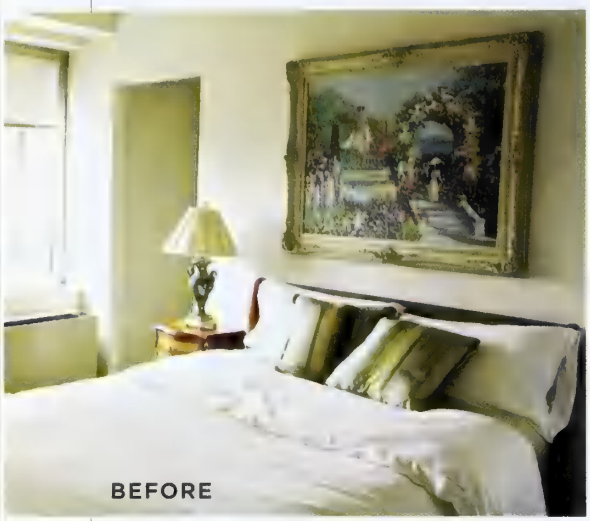
PHOTOGRAPHER:
ALEXANDRA ROWLEY

PRODUCER:
EDWARD ROSS

1. Folio 420 in Robin's Egg Blue. 2. Freer 002 in Curry. 3. Pacesetter 001 in Coral. 4. Atlas 346 in Leaf. 5. Mosaic 001 in Persimmon trimmed in Atlas 622 in Paprika. 6. Mosaic 002 in gold. 7. Slubby Basket 615 in Terra-Cotta. 8. Laurie's Leaf 001 in Coral. 9. Zig Zag 001 in Leaf. For more details, see Resources.

# Room to Grow

## Designer Alessandra Branca helps a couple convert a guest room into a nursery that can evolve along with their baby



BEFORE

LIKE MOST MOTHERS expecting a first baby, this client was filled visions of creating a fantasy nursery for her daughter-to-be. Then Chi designer Alessandra Branca, herself a mother of three, stepped in. "I believe in doing rooms that are just baby rooms. It's a complete waste of mo says Branca firmly. "I wanted to create a room a little girl could grow up in

Branca converted the relatively small 12-by-12-foot guest room in the bedroom Manhattan apartment into a nursery that incorporates both a and a daybed, so that it can still be used for guests—or a tired nursing mo as well. Using a rose-colored farmhouse toile the client had chosen as her s ing point, Branca punched up the pink by pairing it with a bold raspberry.

The bedroom in this postwar apartment was little more than a plain white b Now, wallpaper and fabrics in a range of pinks create a cocoonlike atmosph around furnishings from Pottery Barn Kids. Designer Alessandra Branca fashioned the drapery by affixing wooden curtain rods to the wall and sewi sleeves into the fabric to position it.

AFTER



WRITER: JILL KIRSCHNER SIMPSON PHOTOGRAPHER: TARA STRIANO PRODUCER: ELIZABETH QUINN

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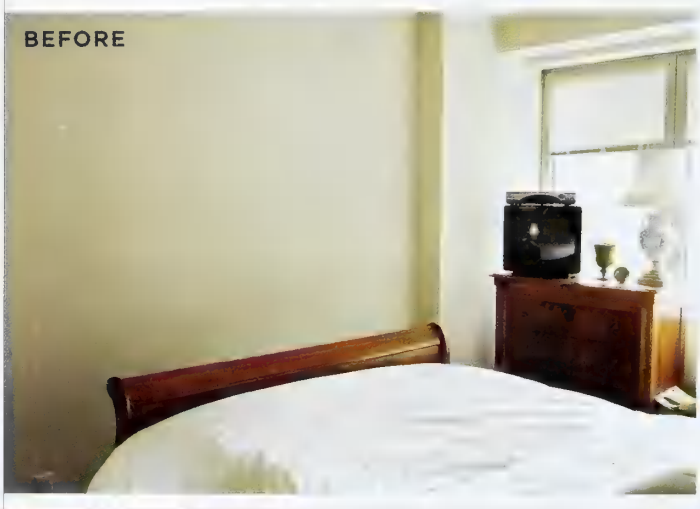
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Then she fashioned a highly functional room that still captured the element of fantasy the client wanted. Branca used ready-made furniture from Pottery Barn Kids that offered classic lines and practical styling as a basis. Then she added custom touches. A beautiful curtain in pink toile, with contrast windowpane lining, is tented above the daybed to add dramatic focus, lift the eye upward and draw the raspberry of the soft wool carpet by Stark up to the ceiling. A candy-striped wallpaper from Brunschwig & Fils and a changing table skirt in windowpane plaid add further detail to the room, as do loop-fringed plaid pillows and scalloped borders on fabric.

"It's elegant, yet fun," says the new mother, whose baby is now putting the room to the test. "It not only looks good, it works perfectly." ●






## Nursery Know-how

- "You have to be able to control lighting," s Branca. Put lights on dimmers, and add bl to help block out natural light at nap time.
- First choose the hard furnishings, which v last longest. Think versatility: some cribs become toddler beds; trundle beds offer extra sleeping space.
- Wall-to-wall carpet and fabric curtains, even fabric-covered walls, help provide soundproofing.




By adding tailored designer detail such as contrast welting on the gli and pillows, and a scalloped borde (emphasized by contrast piping) c the bed-hanging, curtains and val designer Alessandra Branca (abov gave the room "feminine detail without too much frou-frou."

The expectant mother found "the most comfortable glider in th world" on sale at Wicker Garden, a nearby store, and had it customize with a Scalamandré fabric and crisp white piping.

Classic white furnishings, like this c from Pottery Barn Kids, can work for either gender. Bedding was ke simple yet sweet, in white with a pi rickrack border. Letters spelling out the baby's name were hung on the wall with ribbon.

"A nursery is great," says Branca. "But it's important to leave room for a personality to evolve in the space"






Because there was an open doorway to the closet, Branca decided to make it as pretty and practical as possible. She outfitted it with shelves and drawers by California Closets in order to create a charming display of baby clothes. For more details, see Resources.




The vertical lines on the striped wallpaper from Brunschwig & Fils help the room feel taller. The soft wool carpet from Stark dampens noise and will allow comfortable crawling.

The daybed with trundle can serve as a guest bed, big-girl bed, sofa, and cozy hideaway. The toile duvet cover is by Anna French. Pillows and bolsters are covered in Scalamandre fabrics.

A standard changing table is softened with a Velcroed skirt, which conceals baby paraphernalia. All the fabrications in the room were done by Anthony Lawrence-Belfair and Custom Design Studio.

# Traveler's Paradise

## Tired of hotels? A London apartment feels like you're staying at a friend's house

ONE OF THE MOST pleasant ways to visit a foreign city is to stay with knowledgeable friends.

In an ideal world, your hosts would be clued in to great restaurants and shops, let you whip up a quick lunch in their kitchen, and live in a quiet, pretty neighborhood that is well off the tourist grid. And best of all, they would leave you to your own devices and give you your own key. Paradise.

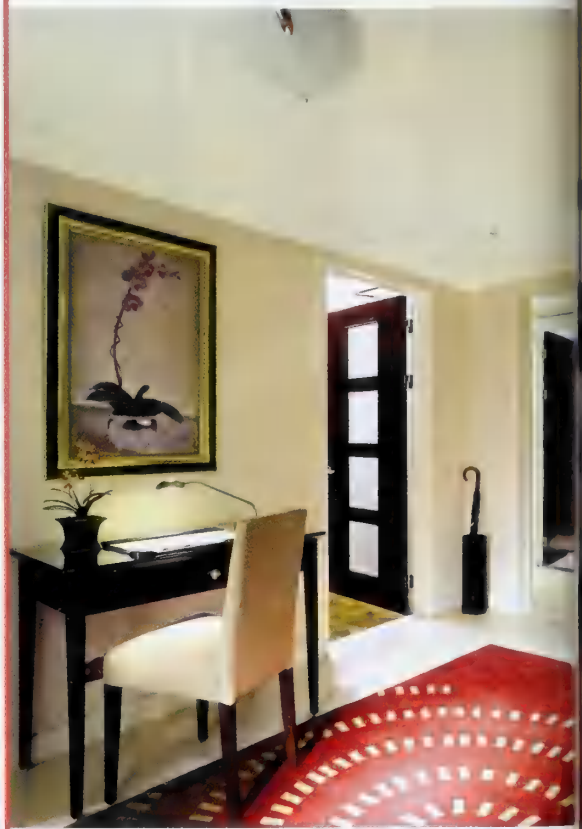
Now travelers to London who don't have the benefit of a rich pal in Kensington or Chelsea can have a similar experience—and not in a hotel. The Cheval Group is London's leading purveyor of full-service apartments, many of which are available for either long- or short-term rentals. Divided among the high-toned residential neighborhoods of Kensington, Knightsbridge, and Chelsea, the flats offer the best of all possible worlds: the conveniences of home—fully equipped kitchens (with dishwashers), china and cutlery, and washing machines—as well as the comforts of maid service.

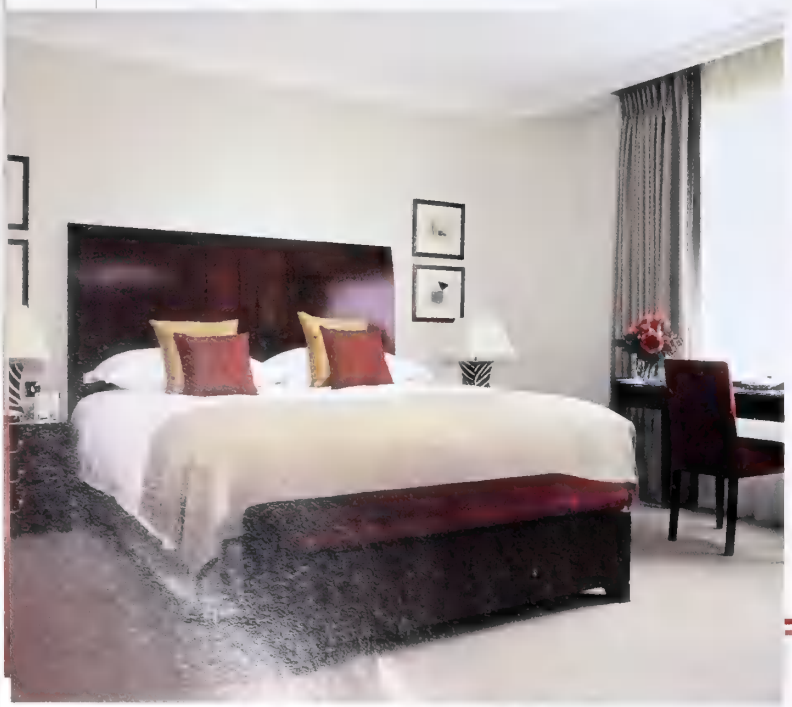
### GLOUCESTER PARK

Opened in 1992, the group's Gloucester Park residence in Kensington has recently undergone a major facelift; intended for longer-term stays, it includes 100 elegant apartments, many fitted with such conveniences as wide-screen televisions, CD and DVD players, and state-of-the art Miele appliances.

Designed by EAA International with the modern guest in mind, all flats are wired to the hilt, with phone lines, voice >







GLOUCESTER PARK

Clockwise from top: Big Ben and the Houses of Parliar sunset. The entry hall of a typical Gloucester Park apa in London's Kensington area is fitted with a writing de a spare but elegant bedroom, zebra-patterned lamps a king-size bed with a sleek mahogany headboard. Th apartments are perfect for traveling executives or fam who want more room than a hotel can provide.

WRITER: WILLIAM IRVINE

lanning

rrangement

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## PHOENIX HOUSE

Clockwise from above: Designed by Fox Linton Associates, the soothing bedrooms at Phoenix House in Chelsea have furniture with classic, clean lines. Le Cercle restaurant, with interiors by United Designers, can be accessed directly by Phoenix House guests via elevator and is one of the most popular restaurants in town. The red brick Victorian facade gives little clue to the sleek interiors. A stylish kitchen provides upscale home comforts.

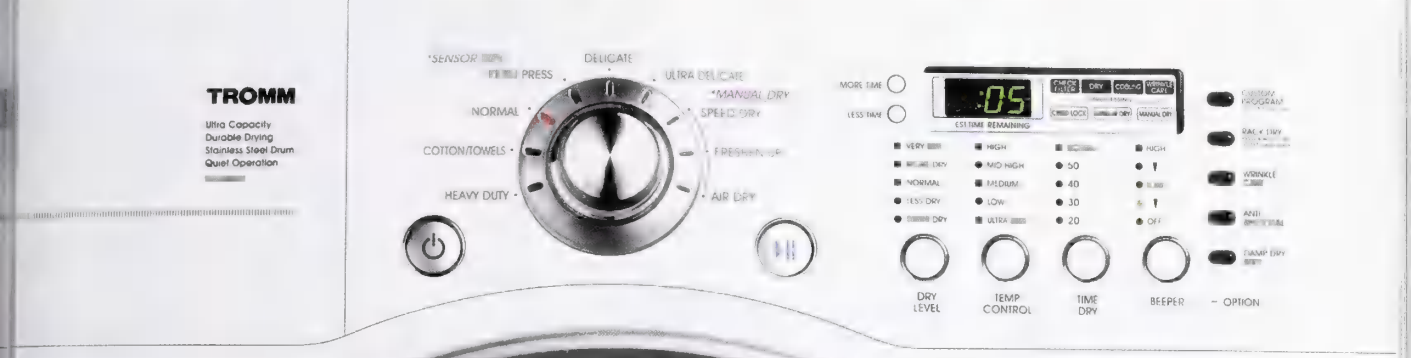
messaging, wireless broadband, and fax machines. Apartments—available with one, two, and three bedrooms—have floor-to-ceiling windows with balconies that overlook the property's secluded private garden; a perfect respite from an arduous day at nearby Harrods or the Victoria and Albert Museum. *For reservations, contact Gloucester Park, Ashburn Place, Kensington, London SW7 4LL; 44-20-7373-1444.*

### PHOENIX HOUSE

Located just off Sloane Street in Chelsea—a stone's throw from the shopping nirvana of the Kings Road—is Phoenix House, which has become a hip destination for fashionistas who appreciate its location near the Duke of York's Headquarters, the site of London Fashion Week.

A collection of 33 apartments whose sleek interiors are belied by a Victorian facade, Phoenix House features a 24-hour concierge who does everything from restocking the refrigerator to booking appointments for shopping. The clean, modern design is by Fox Linton, the team behind the stylish One Aldwych Hotel. Phoenix House is also home to one of London's current hot spots, the chic restaurant Le Cercle, which offers dishes in small tapas-style portions from all the regions of France. And guests don't even need to put on a coat to dine there: elevators have direct access to the restaurant. *For reservations, call Phoenix House, 1 Wilbraham Place, Sloane Street, London SW1X 9AE; 44-20-7259-8222.*








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# ...Spruce Up an Exterior

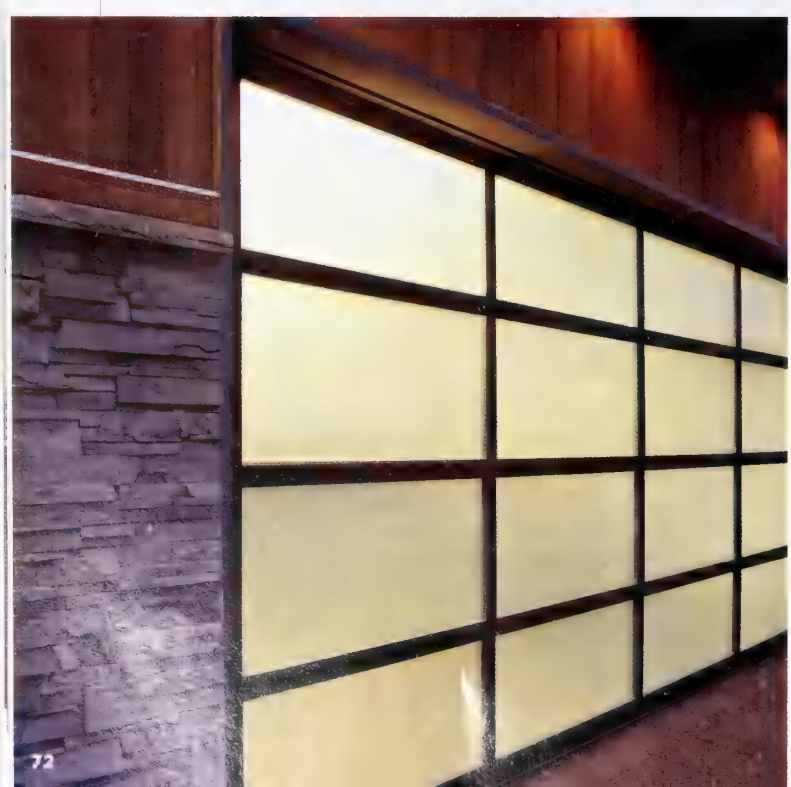
## The advent of summer means all eyes will be on the outside of your home

Whoever connected the terms lazy and hazy to summer must have been hallucinating—or at the very least, completely laissez-faire in his or her approach to keeping house. Naturally, warm weather is always welcome, but when dining and entertaining moves onto lawns, patios, and backyards, it becomes difficult to overlook the peeling wall paint you ignored all winter, or to pretend the the deck is in an artful state of dishabille, instead of simply neglected.

Truly, summer is a season for repairs and renovations to the exterior of the house. Start with manageable minor changes: replace broken or old hardware, like door handles and knockers and window latches; touch up fading paint on doors or woodwork. Then move onto more complicated and costly tasks. A full exterior paint job can completely transform the look of your home, and building or reconstructing a deck can put a new face on outdoor festivities. >

### GARAGE DOORS

That most suburban of structural features—the garage—needn't be furnished with a door reflective of its locale. Avante doors from Clopay were first developed for commercial use, and have an urban and industrial bent as a result. It's just the thing for a low-slung ranch in need of a little Case Study cool.





### EXTERIOR DOORS

Exterior doors should be durable. Jeld-Wen makes mod from wood that is treated to resist damage from termite and water, key maintenance concerns. French doors ca a clever way to let the outside in.



### DOOR HARDWARE

Hefty door fittings communicate a permanence that few other home accessories can match. The selection widely available today means that permanence doesn't have to come courtesy of a glaring gargoyle or a clichéd lion's head. Inspired by the American Arts and Crafts movement, the Craftsman series from Baldwin features simple designs cast in bronze.

### expert tip

Punctuate the facade with color. Pain the front door in a bold shade that contrasts with the rest of the house; make sure the finish is a high gloss.

WRITER: MARIO LÓPEZ-CORDERO
PRODUCER: DORETTA SPERDUTO


CALIFORNIA CLOSETS
Inevitable

# Time for a Change

**EXTREME CLEAN** Exterior surfaces exposed to the elements can become soiled; look into professional power washing, a technique in which walls, decks, and even roofs are cleaned with a stream of pressurized water.

**HANDY HOSE** Washing windows from the outside can be a chore, but products like Windex Outdoor cleaner hook right onto a garden hose to spiff up surfaces without having to dry them or climb a single ladder rung.

**SHADY WORK** Remove awnings from storage and check for damages. Repair and wash, or replace before installing. Do the same with patio furniture cushions and umbrellas.

**SCREEN SAVER** You'll want to leave windows and doors open when weather permits, so do a house-wide screen check; look for holes or tears, and replace where necessary.



## expert tip

Cut down on seasonal chores. Install "no-clean" gutters; they come equipped with protective covers that prevent junk from building up and causing clogs while allowing water to drain easily.



LIGHT STONE 9

BALL GREEN 75

PRINT ROOM YELLOW 69

DRAB 41

PEA GREEN 33

FENTON RED 65

BELVEDERE BLUE 215

MAHOGANY 36

## WALLS

Painting the outside of your home is one of the quickest makeovers imaginable, and now that masonry paint from Farrow & Ball is available in the United States, it can also be the most dramatic. The venerable firm is known for saturated shades with pedigrees—colors like Pea Green and Lulworth Blue were originally formulated for the kind of grand British houses that have names. The [illegible] is available in more than 100 tones, [illegible] is also eco-friendly and durable.

## WINDOWS

Double-pane windows are a must for insulation that cuts down on heating and cooling costs, and manufacturer Pella has improved upon that mode Their Designer Series of windows has blinds and s that can be snapped in between the glass, which muffles noise and further increases energy efficie



## DECKS

Build a deck and help save the world. Trex deck material, made primarily from recycled plastic grocery bags and reclaimed pallet and waste wood boasts a kind of durability that can only come from mixing such disparate materials. It's impervious to damage from moisture and resistant to wear from UV rays. For more details, see Resources.




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# On the Road

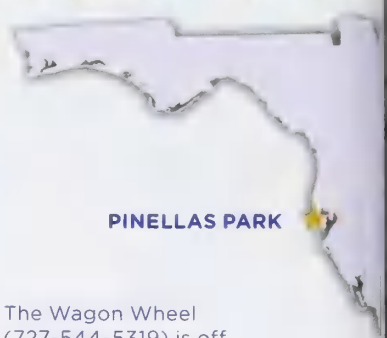
## *HB* associate editor Edward Ross travels to Florida, where he picks up a lusterware tea set for a pittance

A DIE-HARD BARGAIN hunter doesn't let something as trifling as geography get in his way. When reader Joe Shepherd wrote (in response to our call for suggestions) boasting of acres and acres of booths at the Wagon Wheel flea market in Pinellas Park, Florida, weekend shopper Edward Ross was more than intrigued. His interest was so piqued he packed up and flew south to troll what is advertised as one of the state's top weekend attractions. Ross was not disappointed. "There really was tons of stuff," he says. "From linens to fishing poles and outdoor furniture." Amid all that proverbial hay, one stall held the needle: an early-20th-century lusterware tea set complete with six place settings. "It's in this unique lavender and black color combination I really like," says Ross. "There wasn't a single scratch or chip in sight, and I got the whole thing for $50." >








The Wagon Wheel (727-544-5319) is off Interstate 275 near St. Petersburg. It's open every weekend, and Ross cautions not to be discouraged by the uninspiring new merchandise near the entrance. "The antiques are on the other side of the field," he says. "But go early because that section closes at 2 P.M." Left: The lusterware takes center stage.

WRITER:
MARIO LÓPEZ-CORDERO

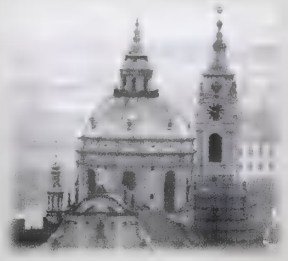
PHOTOGRAPHER:
BRENDAN PAUL

PRODUCER:
EDWARD ROSS

# ighlights

## NETWORK'S—2005 BEST
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Any attempt or any other individual to deliberately damage any website or under- timate operation of the sweepstakes is a violation of criminal and civil hould such an attempt be made, DIY the right to seek dam- ther remedies from any such person to the fullest extent permitted by event of a dispute as to the identity of any winner based on an e-mail e winning entry will be declared made by the authorized account hold- mail address submitted at time of entry. "Authorized account holder" is he natural person who is assigned to an e-mail address by an Internet vider, on-line service provider, or other organization (e.g., business, institution, etc.) that is responsible for assigning e-mail addresses for associated with the submitted e-mail address. Prizes: Grand Prize and Prize Winner shall win the Grand Prize, which will consist of (i) a built by Main Sponsor in the continental United States with a value of ely $350,000 (includes the property and the house only) (the "Best Built d (ii) (1) Ford F-350 Super Cab DRW Lariat 4x4 automobile te retail value ("ARV") of $45,000). Total ARV of Grand Prize is Grand Prize Winner will have the opportunity to consult with Main to the location and design of the Best Built Home, subject to the derstanding that all decisions with respect to the location, design, and of the home shall be at Main Sponsor's sole discretion and Main the right to substitute or change the location of the Best Built to require that it be built in a particular location selected by Main he home shall be conveyed to the Grand Prize Winner without repre- warranties, express or implied, other than those, if any, provided by ntr/developer ("Developer") from whom DIY has agreed to acquire the other than any applicable manufacturers' warranties. 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## Tea Time

Ross was originally attracted to the unu black detailing and lavender coloration of the lusterware. "You normally see i in shades, like copp silver, pink, and gol he says. "The finish reminded me of ice floating in the Huds River." The pristine condition of the set meant that Ross ne merely to wash it in warm soapy water before using as par of a formal tea serv (left). The pieces co work just as easily i a casual setting, an Ross frequently use cups and saucers fo his morning tea. Wh not in use the pretty porcelain is displaye on open shelving or behind glass cabine

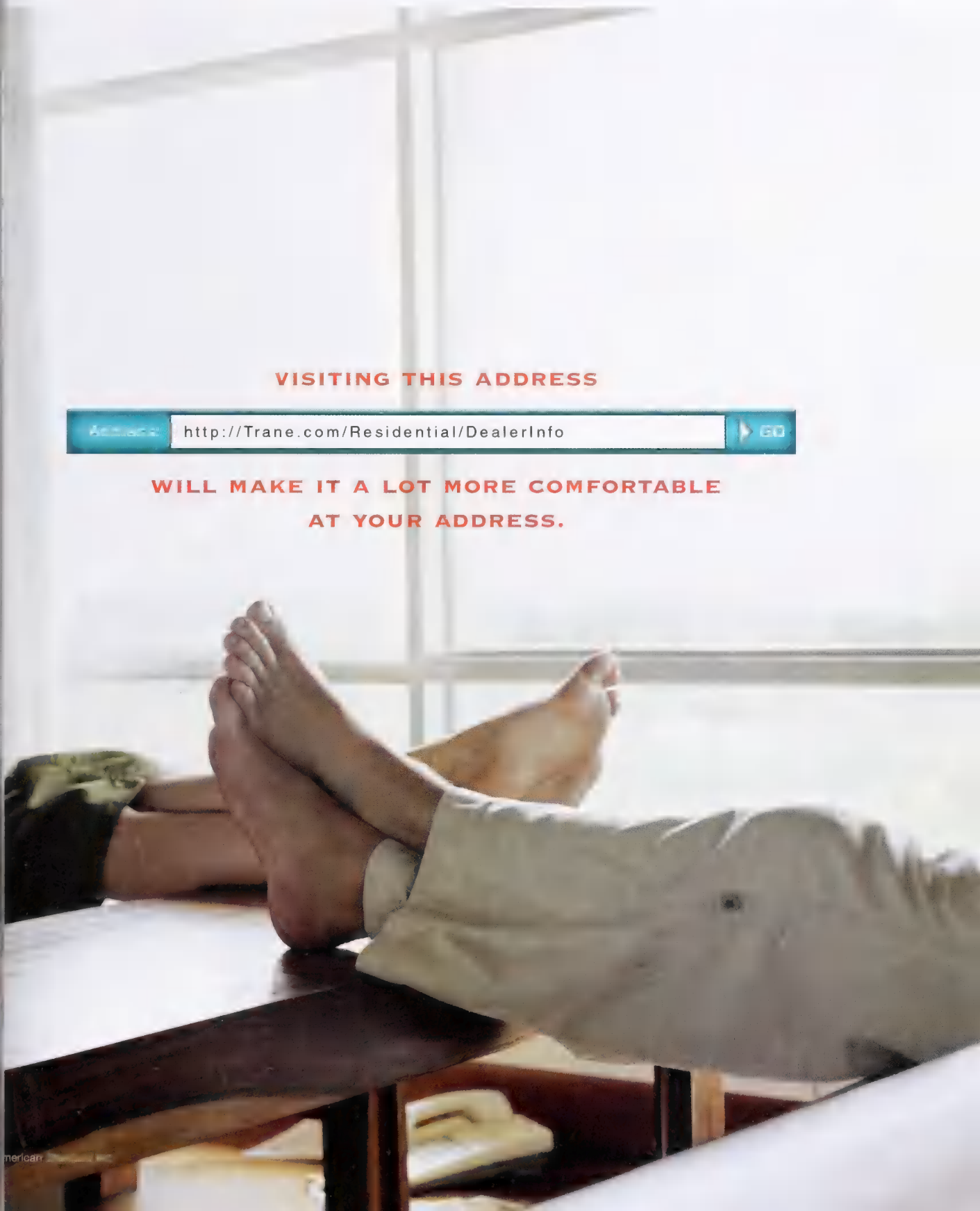


Above: Tea is served. The 21-piece set consisted of a pot, creamer, sugar bowl, luncheon plates, cups, and saucers; Ross uses a collection of hotel silver, including a lemon fork, and linen napkins and tablecloths to serve. Right: He spotted the collection piled between a motley selection of flea market junk.

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## Maker's Mark

Porcelain invariably bears the mark of the factory that created it, and therefore can reveal clues to its age and provenance. The symbol on the underside of the lusterware belongs to the Aich factory, which existed in what is now the Czech Republic. Porceclain was produced there between 1849 and 1933, when the factory closed. The company didn't begin manufacturing coffee and tea sets until after 1864, and as the factory was bought and sold over time, its trademark changed. The trademark shown at right establishes that the set was made before 1922, when the logo was modified. Comprehensive mark lists are widely published and can also be found on the Internet.



"The finish reminded me of ice floating in the Hudson River
It's in this unique lavender and black color combination that
really like, and there wasn't a single scratch or chip in sight!



Ross found the crackly luminescen
finish of the lusterware so distinct
that, when not in use for tea, he
sometimes uses it to display
flowers on a bedside table. "It
looks great with violets or grape
hyacinth, or even an arrangemer
of yellow daisies," he says. For
more details, see Resources. ■

**Contact Us** Do you have a favorite flea market you would like Edward Ross to visit? Send him yo
suggestions and letters for future assignments. Direct your letters to Weekend Shopper, *House Beautiful*, 1
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# Shine on, Seattle

**Mother Nature, civic pride, and edgy modern design easily trump the stereotypes (read Starbucks, computers, and the Space Needle) in this jewel of the Pacific Northwest**

AS FAR AS DESIGN GOES, Seattle is usually associated with the high-tech stuff: aerospace pioneer Boeing, computing giant Microsoft, and that aging skyline icon of lofty ambition, the Space Needle.

But this lovely, friendly city also excels on design's other fronts: domestic, civic, natural. It's a pleasure to spend time in a place where form and function have already been properly introduced.

Good design starts with a love of beauty, and Seattleites worship Mother Nature first and foremost. The city's unique geography—surrounded by water on three sides, with three mountain ranges in view on a clear day—make nature hard to ignore.

On the days when majestic Mt. Rainier appears to the south, residents tell each other excitedly, "The mountain's out!" It's like being a Who down in Whoville at Christmastime.

"People out here talk about the landscape with reverence," says Matt Anderson, who handles marketing for the Seattle architecture and design firm Olson Sundberg Kundig Allen. "They don't want to conquer it—they *can't* conquer it." So they work with it.

That's an eminently practical approach, and Seattle residents are nothing if not practical. After all, the city is centered around an oasis of old-fashioned commerce. Pike Place Market, a wonderfully eclectic grouping of low-slung buildings with a mix of fish, produce, and craft vendors sits near Elliott Bay. It's a prime location that in another city might be home to a hideous office tower or condo development. >

Seattle's Pike Place Market, located near Elliott Bay, is one of the oldest working farmer's markets in the country.

WRITER: TED LOOS





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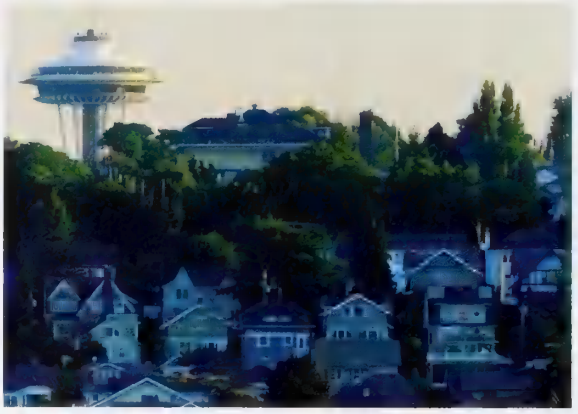
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Clockwise from far left: A vendor at Seattle's Pike P Market, known for its fres seafood, produce, and art and crafts. Mt. Rainier loo majestically over the plea boats dotting Puget Sour The city's Queen Anne Hil neighborhood sits nestlec under the watchful eye of famous Space Needle.

## SLEEPING IN SEATTLE

**W Seattle**
1112 4th Ave.; 206-264-6000
All of the charms of the W chain are here—great design and savvy extras. Ask for a corner room.

**Fairmont Olympic Hotel**
411 University St.
206-621-1700
Dating to the 1920s, Seattle's grand dame has a spectacular lobby in elaborately carved wood.

**Inn at the Market**
86 Pine St.; 206-443-3600
Seattle's best location by far, right on top of Pike Place Market. It boasts room service from Campagne, the terrific French restaurant downstairs.

**Hotel Andra**
2000 Fourth Ave.
877-448-8600
The Andra may be Seattle's most stylish hotel. The intimate, super-modern lobby alone—with its stone fireplace and fish tank—is worth a visit.

**Grand Hyatt Seattle**
721 Pine St.; 206-774-1234
A great luxury hotel for business travelers, done up with fine woods and stone.

Local antiques dealers also use Seattle's location to their advantage, which i benefits buyers. "Seattle is a really good place for buying Asian antiques at reasc prices," says Stephen Croft, the owner of Elliott Bay Antiques, which speciali Asian works. "Seattle is less accessible than San Francisco or Los Angeles, so w to keep prices competitive."

Worldliness is a given here. "People in Seattle are curious," says Ted Tuttle, a inent local interior designer. "They travel a lot. They bring ideas back and int them in a Seattle way."

One big idea Seattle recently imported came from the brilliant Dutch architec Koolhaas: his spectacular design for the Seattle Central Library, completed last It's stunning to look at inside and out—efficient, functional, and fun.

"Isn't it amazing that this sexy, beautiful building is a public library?" asks De Jacobs, Seattle's librarian and a forceful partner in getting the project built, as she a tour. The diamond-patterned glass facade contains an aluminum mesh that sc out the sun, and from one angle the series of angular volumes appears to be crou on the street corner.

There's also a way to measure the design's success: the number of books ch out each month has risen more than 50 percent compared with the year before completed.

Not too far away from the library in Seattle's downtown, construction has al begun on another project that will further embellish the city's reputation for headed innovation. The Seattle Art Museum, long a civic fixture and known f strong Asian and Native American collections, is expanding, like so many mus these days. But the museum is adding its 300,000 square feet in a unique way—in nership with a bank, Washington Mutual.

Next to the current museum, which will remain standing, a new 12-story stru



Right: Seattle's new public library, designed by renowned Dutch architect Rem Koolhaas, is a modern masterpiece. A structural steel-and-glass skin unifies the building's eight horizontal layers. Below: The Experience Music Project, founded by software billionaire Paul Allen, is an interactive music museum designed by American architect Frank Gehry. The 140,000-square-foot building includes interactive exhibits, unique artifacts, and space for live performances—all created to celebrate the past, present, and future of music.



sing. The eight upper floors are for the bank, leased from the museum, ch will occupy the lower four floors. Next to all this will rise a new 42- y tower just for the bank, on land owned by the museum.

t's a kind of private/public time-share, the likes of which has rarely been . Not only that, the dirt being excavated from the site is being used to d a separate museum project a mile or so away, the Olympic Sculpture , another design triumph due in 2006.

It's so Seattle—recycling dirt!" jokes Maryann Jordan, the museum's or deputy director.

Having a good sense of humor about your wholesome virtues, is, of rse, another virtue. When you combine that Seattle attitude with great aurants, fine hotels, and terrific shopping, it's hard to imagine a better e to spend a long weekend. ●

## WHERE TO EAT

**Cascadia**
2328 First Ave.; 206-448-8884
A fairly formal, high-quality experience.

**Dahlia Lounge**
2001 Fourth Ave.; 206-682-4142
An icon of casual chic and good times from omnipresent Seattle chef Tom Douglas.

**Lampreia**
2400 First Ave.; 206-443-3301
Perhaps Seattle's best—precise, full-flavored.

**Union**
1400 First Ave.; 206-838-8000
Fresh, innovative menu in a modern setting.

## SHOP TILL YOU DROP

**Jean Williams Antiques**
115 S. Jackson St.; 206-622-1110
Wonderful selection of French and English pieces, huge space for browsing.

**Elliott Bay Antiques**
165 S. Jackson St.; 206-340-0770
Fine 16th–20th century Chinese works.

**Honeychurch Antiques**
411 Westlake Ave. North; 206-622-1225
This venerable shop is filled with Chinese and Japanese treasures.

**Veritables Décor**
2806 E. Madison St.; 206-322-7782
Eclectic design store.

# Power Flowers

## Floral designer Preston Bailey believes that bigger is better when it comes to a party

Preston Bailey, events-planner to the stars, does not believe in an understated approach. Whether it's sumptuous hanging garlands made of dendrobium orchid heads and six-foot-high floral candelabras at Donald Trump's recent wedding, or a five-foot elephant made of lemon leaves at the entrance to another wedding reception, Bailey likes to pull out all the stops. "You want people to be blown away by something particular," he says, "so that they will have a strong memory of the event."

For this summer wedding in the Hamptons, Bailey suggested creating the setting of a glass house or conservatory in a tent. Fabric, printed to echo the outlines of traditional conservatory windows and lit from behind, was stretched over a Plexiglas structure, for a trompe l'oeil effect. In the cocktail area, Bailey used vibrant pinks and oranges, switching to a pale >





Clockwise from top right: Preston Bailey mulls over his choice of blooms at a Chelsea flower market in New York. A bouquet of roses and mini callas in the cocktail area. Tables in the dining tent were simply dressed in raw silk cloths with a gauze overlay, and pale green glasses.



WRITER: ROSLYN SULCAS
PHOTOGRAPHER: VICENTE WOLF



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celadon and ivory color scheme in the di
tent. "I like an element of surprise wher
walk into the main room," he says.

Bailey's take-your-breath-away feature
was the garlands of hanging "wisteria"
festooned the tent walls. In fact, the del
blossoms were made from thousands of
petals that were torn up and hand-stit
together to create the hanging blossoms.
same technique was employed to creat
"stems," seen through glass vases, of the
oversize bouquets on many of the tables. "
to be original," says Bailey. "Sometimes
have to think larger than life." ●



"You want people to be blown away by something in particu
so that they will have a strong memory of the event"

## PRESTON BAILEY'S TIPS

**IT'S ALWAYS BETTER TO USE SEASONAL FLOWERS:** Cost-wise it makes sense, and that's when they are at their best. Garden roses and peonies, for example, look extraordinary during their season.

**IF FOOD IS PART OF THE FUNCTION,** it's important to choose flowers that don't have overpowering scents; no casablanca lilies or gardenias. Keep those for the entrance area or the bathrooms.

**IF YOU ARE ON A TIGHT BUDGET,** focus on the tables where people will be seated, and create layers of decoration. Details, like flowers at each place setting, a clever centerpiece, and candles, make guests feel special.



Top: For some of the tables, Bailey created orchid "containers" by sculpting the flowers around boxes, which were then filled with roses, scabious, astilbe, and delphiniums. Right: Garlands of hanging "wisteria" made from thousands of [illegible] hand-sewn together festooned the [illegible] tent. For more details, see Resources.

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# Table for Tea

## Elegant forms, accessible prices, and versatility make antique American tea tables ideal for new collectors

EVER SINCE the first tea leaves were imported to Europe from China more than 400 years ago, few drinks have been as intimately linked with our social and domestic lives as tea. So much so, in fact, that the drink even inspired a distinctive furniture form—the tea table—that remains popular today.

American tea tables were first made around 1700, and many have distinctive regional characteristics. New England tea tables are often rectangular with four legs and applied rims or moldings, while circular three-legged tea tables with carved piecrust tops were popular in Pennsylvania. New York cabinetmakers produced both rectangular and circular examples, often without moldings around the tops because wealthy New Yorkers served tea on silver trays.

Most antique American tea tables were crafted in the Queen Anne and Chippendale styles. Imported mahogany was a wood of choice for high-style Chippendale tea tables. Queen Anne tea tables, crafted from mahogany as well as native woods like maple, cherry, and walnut, are characterized by graceful S-curves and slender cabriole legs.

Although rare antique tea tables have fetched seven-figure prices at auction, many can be purchased for much less. In fact, some can be had for as little as $600.

"If you're willing to compromise on condition, you're likely to find some incredible buys," says Stephen Fletcher of Boston's Skinner auction house. "You can pick up a good tea table with minimal carving and a major restoration like a replaced leg for a small fraction of the price of a top example. You don't have to be a serious collector to own and enjoy an antique tea table." >



This mid-18th-century Chippendale mahogany tea table from Philadelphia is distinguished by its claw and ball feet, among other characteristics. The scalloped top rests upon a support called a birdcage, which allows the table to be tilted in an upright position for display when not in use.

WRITER: DANA MICUCCI

# My Stickley*



***My Story...*** *We began dating, he gave me a watch, then earrings. He gave me the Stickley collector chest, then the Harvey Ellis bookcase. He then gave me a diamond, I said yes.*

*Before he said it with diamonds, he said it with Stickley!*

*"My Stickley" Submission # 105*
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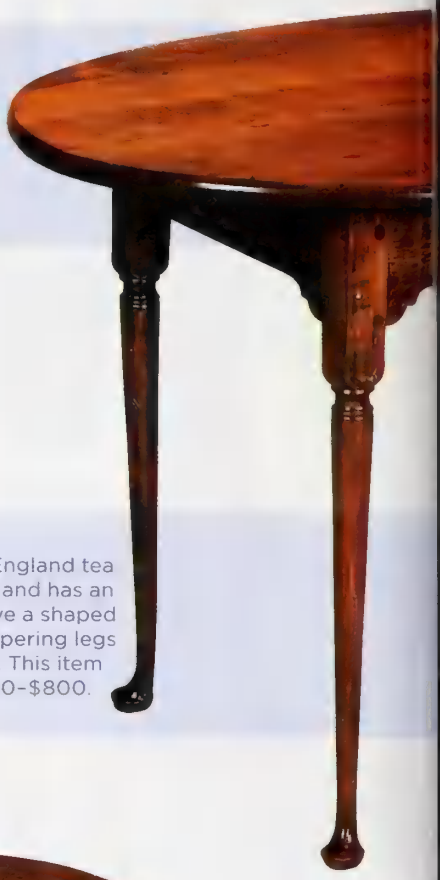
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Right: A mid-18th-century Queen Anne–style tea table in maple wood from Massachusetts has a circular overhanging chamfered top. The shaped and valanced skirt joins cabriole legs with pad feet. At auction, such a table could fetch between $3,000 and $5,000.



Left: Another example of a Queen Anne maple table has an oval overhanging top on four block-turned tapering splayed legs with pad feet joined by a valanced skirt. Value: $1,500–$2,500.



Right: This refinished New England tea table is late-18th-century and has an oval overhanging top above a shaped apron. Its block-turned tapering legs have pad feet on platforms. This item could sell for $600–$800.

## Decorating with Tea Tables

These pieces can be adapted to a variety of uses, whether you're restoring a rustic farmhouse or furnishing a city apartment. "Tea tables look wonderful in both traditional and contemporary interiors because of the enduring simplicity of their designs and quality craftsmanship," says dealer Arthur Liverant of Nathan Liverant and Son Antiques in Connecticut. "Many of our collectors who antique American tea tables with modern design. Tea tables can function as plant stands, end tables flanking a sofa, or display lamps, candles, tea service, framed photographs.



Left: A Massachusetts Queen Anne cherry wood table from 1740–60 with a red-stained surface. It has an overhanging oval top with a chamfered edge and four block-turned tapering legs with pad feet joined by a valanced apron. Value: $8,000–$12,000.




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WRITER: DAVID HALBERS

# First Love

## A peripatetic journalist finds his compass point in a funky house on Nantucket and settles in for the long h

I, THE WOULD-BE-BUYER, turned right on Coffin Street and drove down the little driveway paved with crushed clamshells. I took one glance at the strange, funky-looking house standing there, saw the dominating main room with its giant window—which gave the house a curious, somewhat imbalanced look—and I fell in love. I was taken instantly with its eccentricity. The house did not front on any street, but was centered on a beautiful piece of property, almost an acre of land near the center of town, and was hidden away by lovely, roughly edged landscaping, separating it from most o neighbors.

I have since come up with my own explanation for semi-romantic first impulse: you do not choose the house want; rather, the house chooses you. So it was with my ho I had looked at several other places—all of them surely b deals, some of them in much better shape, all of them in ferent ways making more sense to a prospective buyer. were all not only more conventional, but more orderly as But I loved this one, and I never r considered any other place. This h was different, and owning it mad sense at all. It would never, to mer something so basic, be heatable, there would always be, though I not know it at the time, some invi structural problem into which I w have to pour money. But to me it n all the sense in the world. I made offer on it that day.



I had never owned property be nor was my family accustomed to o ing houses. When I was a boy, we lived in our own house a short t right after my father came back f World War II, and we settled br in Westchester County, New York. father had, at the age of 50, bough first home, paying $19,000 for it. I a teenager then, and three years late died and the house was gone.

I knew that I wanted to buy a ho on Nantucket, the island I had falle love with the year before. I was yo then, only 35. I had just signed a b contract, not a grand one to be sur $40,500 after the agent's commis was removed—to write a book on and why the United States went to in Vietnam. The book became *The and The Brightest,* which made wri future books that much easier.

I knew almost nothing about hou I was the most mobile of journalist

days, a man without a geographic center, the product ingularly uprooted childhood (during World War II, we ved my father from one military base to another before is shipped overseas). I had lived, by the time I was 32, in 21 different places (using six months as an acceptable of residence) all over the country and the world—among places in this country, New York twice, Connecticut, achusetts, Texas (twice as a boy), Minnesota, South Car-, Tennessee (four apartments in Nashville), and Missis- and then the Congo, Vietnam, Poland, and France.

68 I had been brought to Nantucket by my friends Rus- nd Mimi Baker. I was drawn to the island from the start. ninded me of the best part of that disjointed childhood, in Winsted, in northwest Connecticut. Then, as now, I small-town New England, its texture, its seasons, and lues. Nantucket had, it seemed to me back then, more of ood things and fewer of the bad then any other place I isited. I liked the diversity of friendships I found there, cut across class lines. I liked a bar downtown called The n's Locker, where hippies and s could drink inexpensive beer. rst the locals—during some of cultural conflicts that marked 960s—had made fun of the hip- because of the length of their but soon the local hair began to longer than that of the hippies. I going to the high school football s, and I liked the fact that when tensions over the war still great, no one hassled me about Vietnam.

hat first summer I stayed on into the fall, completing a on Robert Kennedy. I knew when the summer was over I wanted to buy a house there, in no small part because ld put in a full day's work and still go fishing with pals, ay tennis, or go to the beach, or just read. I did not yet an apartment in New York City, where I really lived, but w I wanted a home on Nantucket. I wanted a point of wn on the compass.

he deal was done in the fall of 1969. Almost as soon as paperwork was completed there were severe hurricane ings issued for Nantucket and I wondered if this was that people like me were not supposed to own houses. I ered down that weekend, took all the requisite steps to ct the house from the storm, laid in extra canned food, he hurricane passed us by.

y wife, Jean, and I are still not entirely sure of the house's ns. Is it an old house? Not really. Is it a new house? Well, eally either. It was not the most elegant of houses when ght it, and the look and finish was raw and primitive. ceiling was finished in a brown beaverboard. The kitchen seemed to be an afterthought; we have improved it over the years and this year we are redoing it for what I suspect is the final time. The old Sears dishwasher which adorned the kitchen even before I arrived has finally departed, replaced by a modern Miele (which I think of as being like a submarine; run silent, run clean). The Sears machine was probably the last remnant of the old order.

My friend Pebble Gifford served as the unofficial real estate agent, because her brother-in-law Jock, who was then the owner, wanted to sell. Even so, it was really Elmer Greene's house, not Jock Gifford's. Jock had lived there briefly, perhaps three years, but Elmer, I think, had lived there for some 30 years. For a long time when I arrived at the airport and tried to direct cab drivers to my home, I would describe it as the old Elmer Greene place. (I also left the nameplate, "GREENE," on the front door, assuming all the while that if I ever sold the house only then would it finally be known around town as mine, as in "the old Halberstam place." Elmer Greene, it should be noted, was a prominent portrait painter of the 1930s and '40s, who painted among others, members of the Ford family, a Pope, and John Sloan Dickey, a former president of Dartmouth.

I HAD NEVER OWNED PROPERTY BEFORE, NOR WAS MY FAMILY ACCUSTOMED TO OWNING HOUSES

The big room was Elmer's summer studio. I once stumbled on his checkbook for 1946, and it was like a small treasure trove for a journalist-historian. There he was, in 1946 America, paying $2.69 for his dry cleaning, $6.52 for all the liquor for a summer opening cocktail party, and $2,500 for landscaping—I liked that—and getting $5,000 or $6,000 for a finished painting.

Elmer Greene's gift to me, what made this house special, was that immense, gloriously airy room. There's a marvelous window looking out from it, with 140 normal-sized window panes. It's not so much a room as a theater. The room in any real way is the house: it remains cool on the hottest August days, and it's impossible to be formal in it—it's hard to imagine anyone wearing shoes, let alone a tie in there.

The house has been upgraded over the years. The first upgrade was a badly needed interior paint job. Those first painters were the Bakers' son Alan (now a successful movie grip) and his friend Jim Tam. They had heard I wanted the inside done and came over and volunteered for the job, and I immediately awarded the contract to them. As they were leaving I asked (somewhat belatedly) how many other houses they had painted. "None," said Alan, with the loveliest smile on his face. "You'll be our first job." Over the years there has been a systematic gentrification of the house: one year the clamshell driveway disappeared, *(continued on page 181)*

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# GIANTS OF DESIGN

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DANIEL LIBESKIND

DAVID LINLEY

NANCY GOSLEE POWER

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GORDON SEGAL

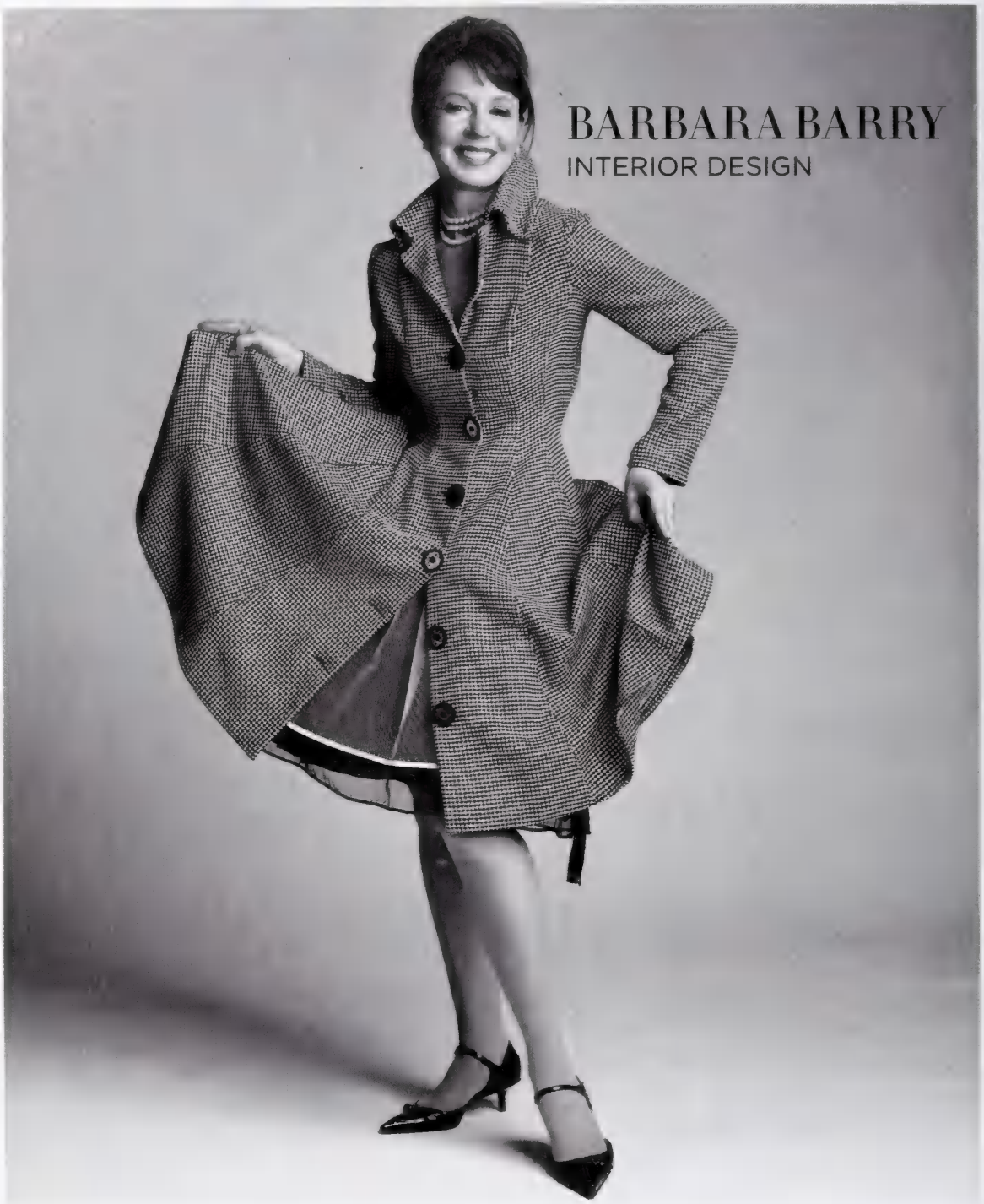
PORTRAITS BY TIMOTHY GREENFIELD-SANDERS
PRODUCED BY DAVID M. MURPHY

The ability to imagine a better world—and a passion to help improve it—are rare traits shared by each of *House Beautiful*'s six Giants of Design for 2005. Together they have notably influenced the way we live: from the tables we dine on to the buildings we work in; from the serene sense of place of a great landscape to the products we use in our everyday lives. Their vision is manifested in the functional beauty of things we often take for granted, yet would not want to live without. We honor their extraordinary achievements.

er is the proud sponsor of the Giants of Design awards event on May 12, 2005, in New York City

WRITER: ELIZABETH TE

# RENAISSANCE WOMAN




WHEN BARBARA BARRY left her southern California childhood home for college, her mother gave her a prescient pi of advice: "You're an extraordinary young woman. Don't expect an ordinary life." Barry's mother was right. Essentially s taught—she began working from her dining room table after moving to Los Angeles in 1985—Barry is one of the countr foremost designers today, renowned for her sophisticated, chic brand of glamour that blends the allure of forties Hollywo with sleek modern interiors and sculptural, graceful furniture.

Barry's design principles emerged early: clarity of form, balance and proportion, naturalism, and elegance scrupulou applied to every proj ct, however large or small. "From the beginning, Barbara has had a remarkably singular vision and sh hardly deviated from it," says Joyce MacRae, a Los Angeles–based antiques dealer.

Raised in modest surroundings among a family of artists, Barry remembers always finding beauty in humble things. "I still inspired by what exists freely," says the designer, who grew up at the sea. "Grains of sand on the beach, the Califor

hiking in canyons, or camping in mite." In the eighth grade, Barry named "Best Dressed" after turning fabric inside out for a look that was nal and fun. "It was an early lesson style has nothing to do with money everything to do with how you use you have," she says.

s Barry's interior design business



Whether designing interiors or furnishings, Barbara Barry's work is characterized by a clean, balanced, and serene approach. Her latest furniture and accessories collection, Barbara Barry Realized by Henredon, evokes a bygone Hollywood glamour. Clockwise from above: Barry's crisply tailored interiors for the Banquette restaurant in London were completed in 2004; Crescelet chair; Quarter sofa and Poodle Occasional table; and Facet dining table.

nded from her home office, so did nteraction with architects such as Fisher and Arthur Erickson—fuel-Barry's passion for helping to design e as well as fill it. "Barbara's work e product of unstinting attention to quality of light, to proportion and materiality. From the rigor of the roach follows a sense of comfort graceful ease," says Barry's friend, ish architect John Pawson, whose brated minimalism has influenced y's own pared-down aesthetic.

After custom-designing furniture for own projects for a number of years, Barry moved into the industry on a larger scale when Hickory Business Furniture asked her to design a line in 1994.

Despite the scale of the task, she continued to work directly with artisans (retaining her local upholsterer) to rework old pieces and craft new designs. "I love the process of bringing to life what is in your mind's eye," she says.

Partnerships expanded to Baker (for whom she designed a line of furniture and fabrics), Boyd Lighting, Ann Sacks, Kravet, and Baccarat glassware, among others. Observes Los Angeles designer Suzanne Rheinstein: "Barbara's designs are always elegant, from her signature ovals on a crystal glass to the simplest crisp cotton sheets. I admire the way she has focused on getting her message of simplicity out to the public."

Barry also creates serenely beautiful interiors for her clients (who include power brokers, rock stars, and families), using her signature gradations of greens and taupes. "Green is my neutral," she says. "I even dream in green." As a complement to her interiors work, she devised a bespoke homemaking service, sourcing the finest accessories so that her clients could enjoy an entire lifestyle, from Italian linens to Austrian porcelain. "Living well should not be saved for special occasions," says Barry, who exemplifies the principle by starting each day with a custom-blend cup of tea served in bone china. "Life is about small moments." The service has since developed into a new entity, Barbara Barry Realized by Henredon, a full expression of Barry's vision that includes furniture, lighting, rugs, fabrics and home decor accessories.



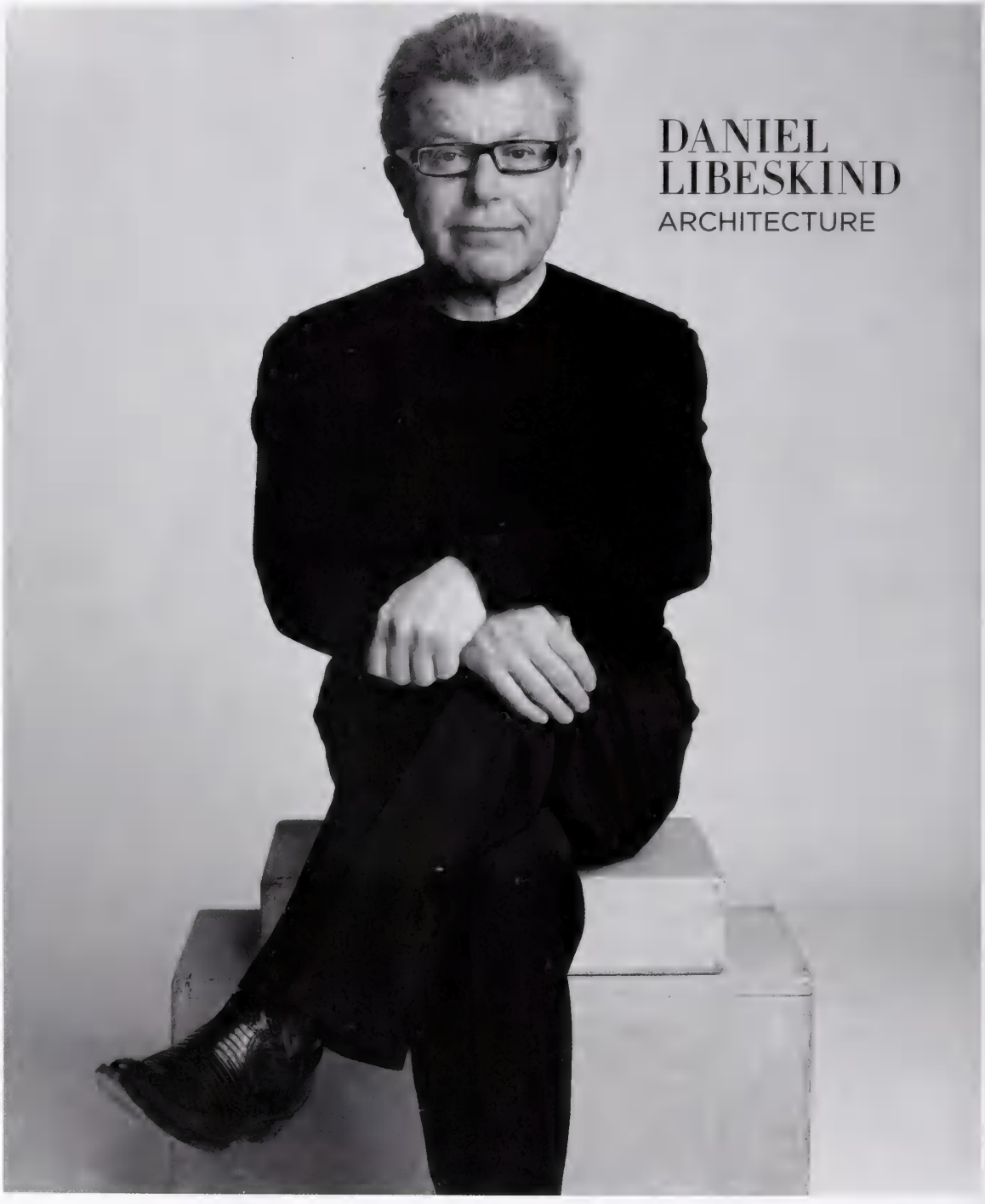


At Barbara Barry Incorporated in Los Angeles, the designer oversees a harmonious group of ten who help her design projects that span the globe. She recently designed chef Gordon Ramsay's Boxwood Cafe at the Berkeley Hotel in London, and reinvented the sleepy interiors of the Savoy Hotel's two landmark restaurants. Her latest project is Michael Mina's new restaurant in the Westin St. Francis Hotel in San Francisco, and, in the fall, the Barbara Barry Bed and Bath collection will be launched at Bloomingdale's.



Barry's enthusiasm for her work and life is palpable. "I want to do everything!" she declares. To this end, she's almost never without her sketch pad, in which she notes her fantasies for future projects. These include a luggage collection (no black interiors and plenty of space for shoes and cosmetics), a line of paints, a Viennese teahouse, and a chocolate shop. "Perhaps I'll write a book that will inspire people to live well," she muses. "I want to awaken the senses and bring beauty into people's lives." ●

WRITER: CHRISTINE PIT



# DANIEL LIBESKIND
## ARCHITECTURE

## SKYLINE VIRTUOSO

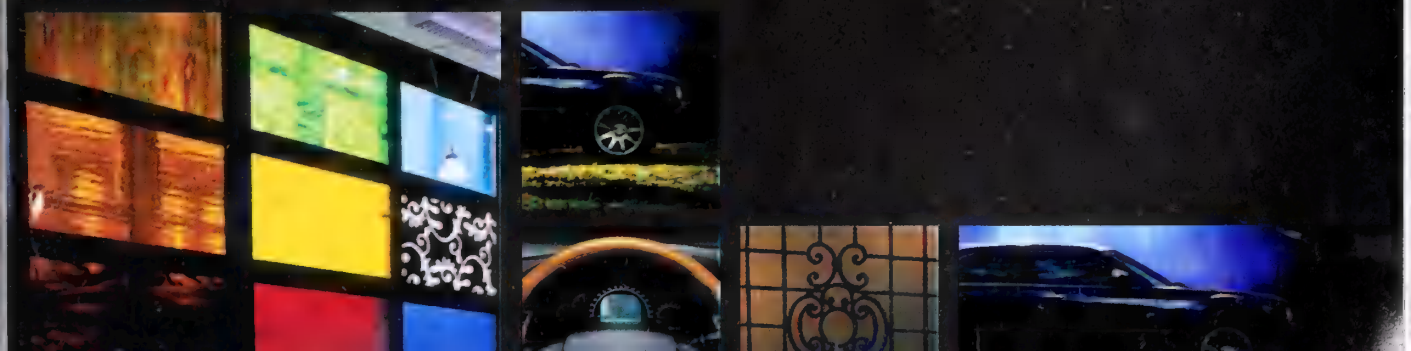
ALL EYES WERE on Daniel Libeskind as he stepped forward to speak, the first of the seven finalists to present his maste for what should be built in the gaping hole across the street where the World Trade Center once stood. As television camera ried the press conference live around the world, he did not simply explain his scheme—a crystalline ensemble of towers spi up to a climactic spire 1,776 feet high. He told stories. He spoke of walking down into the vast pit, seven stories deep, and tou the rough slurry wall that held back the Hudson River and had withstood the attack. There, standing on bedrock, he liste stone still vibrating with a sense of loss. He told how he had inscribed into his site plan the paths taken by firemen and polic on that fateful day, marking their efforts in memory. He spoke of his own arrival in New York, sailing into the harbor as a 13 old immigrant and gazing up at the Statue of Liberty. "I have never forgotten that sight or what it stands for."

politicians, and representatives of the bereaved families rose to their feet in sustained applause. It was as if h cultural currents in the room and embodied them in his proposal, creating a poetic construct capable of addre collec pain. All the other architects described their schemes in highly rational terms. It was Libeskin

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THIS YEAR MARKS OUR SIXTH ANNIVERSARY of recognizing design leaders and celebrating the different ways these extraordinarily talented individuals influence our lives by making our surroundings more beautiful. We call these style-setters Giants of Design. And with this issue, we're pleased to have the honor of introducing them to you.

For six years in a row, *House Beautiful* has jumped at the chance to honor Design Giants. Some are household names; others are unsung heroes, the masterminds pulling the strings at some of the world's most influential corporations. But all share an uncompromising vision of a world where style and substance combine to improve quality of life.

Simply put, good design enhances everyday life; great design exalts it, making the world a measurably lovelier place. Great design takes a wide range of forms, from a streamlined metal chair to an elaborately carved and joined one made of rare wood, from a minimalist interior to one that is unabashedly ornate.

This year's honorees are more than individual achievers, however; they stand for the global design community as a whole. We'd like to take this opportunity to thank all the talented members of the design and advertising communities, whose support and collaboration enable *House Beautiful* and the New York School of Interior Design to spotlight great design and its practitioners year after year.

Those who create great design—the Design Giants—embody their discipline's magical ability to make life easier, better, and more enjoyable. The 2005 Giants of Design you'll get to know in this issue answer that description, each in his or her own unique way. Yet no matter how different their viewpoints may be, what these six innovators have in common is a commitment to pushing the design envelope. They are driven by a passion for great design.

So is the Chrysler brand. Six is a magic number for Chrysler, presenting sponsor of Giants of Design. Walter P. Chrysler captivated the automotive world with his innovative Six, the first vehicle to bear his name. Like the six Giants of Design we honor in this issue, Chrysler represents all that is great about design and those who devote themselves to its practice and preservation.

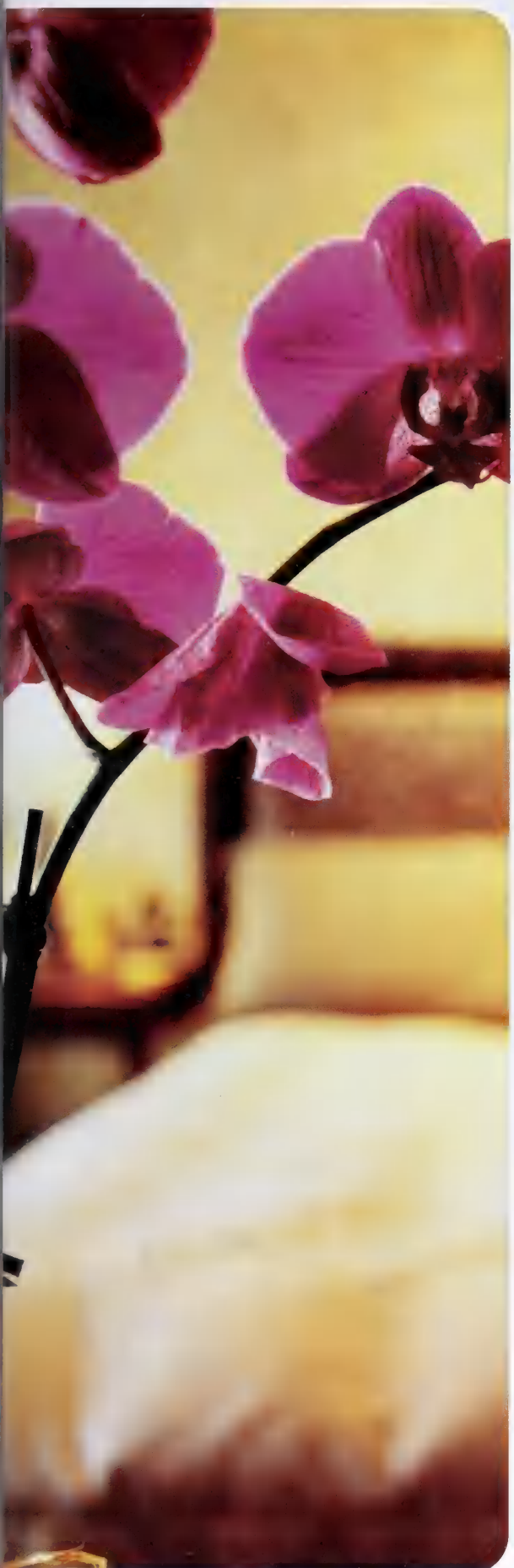
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David Arnold
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Chrysler can look back on a long, rich history of creating vehicles that are beautiful inside and out, consistently combining design and desire for an unbeatable driving experience. As that illustrious history proves, Chrysler has always defied the constraints of conventional wisdom, challenging itself to devise ever newer and better design concepts.



CHRYSLER 300

Take a look at the six 2005 Giants of Design in this issue and you'll notice that great design comes in a great variety of shapes. Chrysler celebrates that variety with an equally diverse, equally elite group of premier automobiles: Design Giants on Wheels. One of these six is certain to captivate the serious design connoisseur.

The Chrysler 300 marries ostentatious styling with exhilarating performance. The result is a bold combination of luxurious indulgence and invigorating power and design. It is no wonder this vehicle is considered one of the most desired sedans on the road today.



TOWN & COUNTRY

The Town & Country continues to evolve the category it created more than 20 years ago. Innovative features like Stow 'n Go™ seating and storage provide even greater flexibility, while its overall design adds an air of elegance to families on the go.



CROSSFIRE

Crossfire boasts evocative styling that ingeniously blends modern and Art Deco elements with unique contour lines. The result? A car that is an American landmark with European precision on wheels—one that makes an unforgettable style statement wherever it goes.

Pacifica, meanwhile, refines the SUV with an accent on safety. Dubbed "the Handsome Protector" while in development, it has now been rated safer than any other SUV.* Offering up a bevy of available safety features, the Pacifica is the Safety Utility Vehicle.



PACIFICA

The PT Cruiser Convertible possesses all the iconic, retro-inspired design of the original PT, with the incomparable freedom of a drop top. It's an open air experience that really brings out the "fun" in function. PT Cruiser Convertible is every bit as expressive, versatile, and dynamic as its driver.



PT CRUISER CONVERTIBLE

Finally, a brilliant example of the limitless future toward which Chrysler design is driven, the Firepower Concept Vehicle embodies the bold, forward-thinking direction Chrysler has always taken throughout its rich history. It's a direction shared by visionary Design Giants the world over.



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# New York School of Interior Design

*"People are no longer judged by the quantity of their possessions, but by their quality. During recent years there has been such an astonishing revival of the national taste that our appreciation of beauty has become an accepted index to our culture.*

*People in all walks of life are demanding that their home surroundings be beautified. A great call has come for specialists in decoration, who have studied the best work of the past, who have investigated its principles, and whose knowledge is such that they can express beauty and character at the minimum of cost. Harmony of colors, simple forms agreeably assembled, have a far stronger message than a mere show of extravagance, but the technique of expression must be analyzed and studied. The potential decorator must develop quick and sure judgment on matters pertaining to aesthetic relationships and the possibilities of materials.*

*Proper training is a necessity: The principles of harmony in color, form and character are too complex for the untrained mind to solve. Persons endowed with natural taste alone lack the knowledge necessary for the satisfactory solution of decorative problems unless they have been properly trained.*

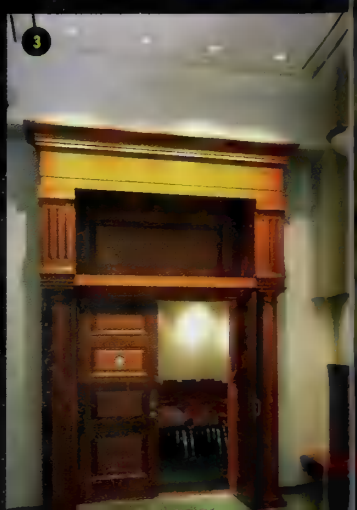
*When a person without training creates a good interior as a whole, it is as much of a marvel as though an amateur in music should compose an opera.*

**THIS MIGHT HAVE BEEN WRITTEN TODAY BUT, IN FACT, WAS WRITTEN IN 1921** and was part of the catalogue of the New York School of Decoration which had been founded a few years earlier by Columbia University and Ecole des Beaux Arts trained architect Sherrill Whiton. During a slump in the building industry in 1915, Whiton conceived the idea for a home study course in the decorative arts. Within a short period of time, this program gave birth to what would become the New York School of Interior Design.

Since its founding in 1916, NYSID has been a vital part of New York City's educational and cultural life and has matured in tandem with the profession of interior design. The School began its life at the same time that the earliest practitioners of interior decoration came on the scene. Edith Wharton, Elsie de Wolfe, Dorothy Draper, and Ruby Ross Wood are some of the best known of these pioneers.









1 and 2 Main entrance to 170 East 70 Street. Photo by Christopher Little

3 The lobby and entrance to the auditorium. Photo by Christopher Little.

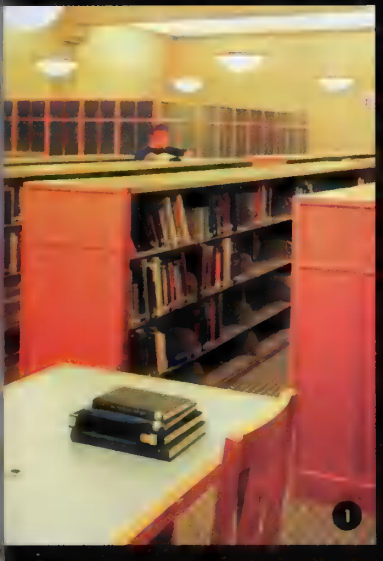
4 The lighting lab enables students to explore lighting options with a variety of surfaces and light sources. Photo by Dorothy Seyler.

What is constant is that interior design and decoration has always been considered a profession although it did not receive governmental recognition in New York State until 1990. Throughout the years NYSID's curriculum has evolved to meet the changing developments in the industry so that its graduates are educated and trained to meet the rigors of the profession.

As New York's only college devoted exclusively to the study of interior design, it is a place where new design ideas are born and where the history of architecture and decorative arts give students a solid foundation for this dynamic profession. The MFA, BFA, and AAS degree programs, the non-degree course offerings, exhibitions and public programs, combined with superb facilities in a great location, a distinguished faculty, and a challenging and comprehensive curriculum that gives equal emphasis to residential and commercial design, make NYSID a giant of design and the premier place to study interior design.

Among the graduates of New York School of Interior Design are some of the most celebrated design professionals in the world. Highly successful alumni include Mariette Himes Gomez, Anne Eisenhower, Mica Ertegun, Susan Nagle Bentel, Barbara Ostrom, Sylvia Owen, Alexandra Stoddard, as well as Allan France, Kimberly Latham, Pia Ledy, Ted C.C. Odom, Charles Pavarini III, David Scott, Rick Shaver, and the late Ruben de Saavedra, Robert Metzger, and Michael de Santis. Internationally, NYSID alumni are pursuing careers in Brazil, Indonesia, Japan, China, Singapore, the Philippines, Taiwan, Korea, India, Egypt, Italy, Peru and Canada.

Today, NYSID continues to educate highly qualified individuals whose futures hold great promise in the field of interior design.




The New York School of Interior Design is particularly pleased to participate in and benefit from the Giants of Design Awards Gala since a number of those who have been honored have an affiliation with the college. They include Advisory Board members Adrianna Scalamandré Bitter, Maria Buatta, Murray Bartlett Douglas, Michael Graves, and Albert Hadley, alumna Mariette Himes Gomez, and Board of Trustee member Louis Oliver Gropp, the distinguished design journalist and former editor in chief of House Beautiful.

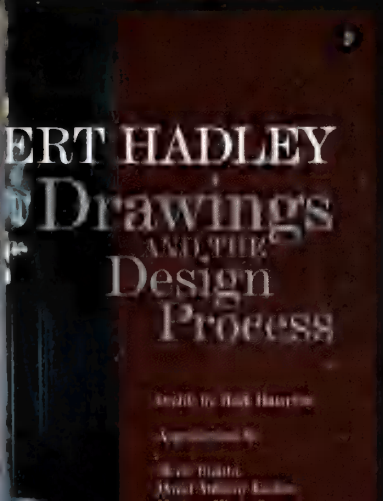


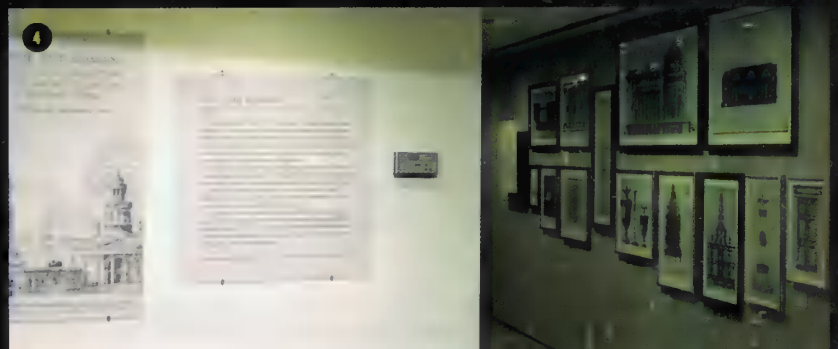

1 The NYSID library has more than 12,000 books, periodicals, and indexes on site and offers access to the internet and, through consortia to over 300 area libraries.

2 The NYSID Bookstore which carries a wide range of books on architecture and design. Photo by Christopher Little.

3 The cover of NYSID's recently published book of drawings by Albert Hadley with commentary by this Giant of Design. Available in the NYSID bookstore.
Photo by Fernando Bengoechea

4 The NYSID Gallery is open to the public for exhibitions on interior design, architecture, and the decorative arts, as well as faculty and student work.
Photo by Christopher Spinelli.



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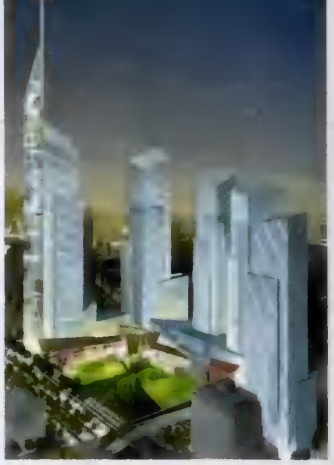
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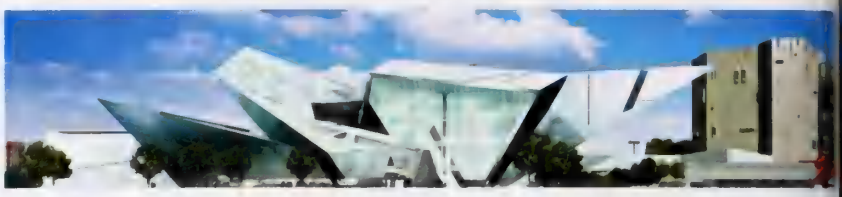
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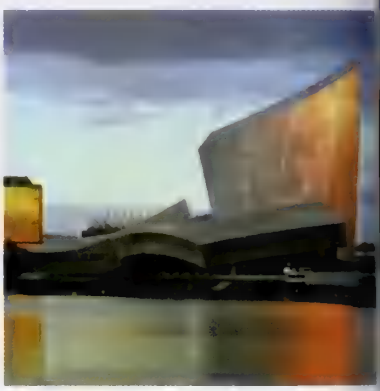
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Clockwise, from top left: Disorienting crossroads in the Jewish Museum Be World Trade Center master plan. Den Art Museum addition, inspired by the geology of the Rockies. The shardlike shapes of the Imperial War Museum N



...what was able to articulate feelings.

Born in 1946 in Lodz, Poland, Libeskind was a musical prodigy, which may explain why he is not afraid of emotion. As Jews in post-war Poland, his parents (who barely survived Soviet gulags and lost 85 relatives to the Holocaust) were fearful of attracting unwelcome attention by carting in a piano or letting their son carry a violin. But they did buy him an accordion (which traveled in an anonymous suitcase). "I must have been extremely entertaining—a very short person struggling with this huge instrument," recalls Libeskind. "All you could see were my feet and my eyes." When the family emigrated to Israel, Libeskind (alongside Itzhak Perlman) won a prestigious competition judged by Isaac Stern, playing Bach and Mozart he had transcribed for the accordion.

In America, he pursued his passion for drawing, studying architecture at the prestigious Cooper Union as the Twin Towers rose in the skyline just to the south. His drawings in school and afterwards were legendary, as he explored forms of irrationality in space, creating impossible labyrinths in the tradition of M.C. Escher. As head of the architecture department at the Cranbrook Academy of Art in Michigan and later at his own school, operating out of his apartment in Milan, this spellbinding teacher inspired a generation of students as he tried to make the intangible tangible. In 1989, when he won the competition for the Jewish Museum in Berlin, he had a reputation as a visionary but no built work. It was Nina, his wife, who recognized that if he wanted to get this building built, they would have to move with their three children to Berlin. At that point, she joined his practice as managing partner.

Together, they devoted the next 12 years to the project, refusing to give up as they shepherded it through seven governments, six name changes, five ministers of culture, and four directors. When the Jewish Museum finally opened its doors, ...piece of meditation ... across its site like a grounded thunder. ...the building was the antithesis of Modernism's neutral white box. Libeskind organized the zigzag structure around an inaccessible void—the embodiment of absence—that evoked the Holocaust through emptiness and shadow. One pathway through the museum ends in an acutely angled dead-end space 27 meters high, built of raw concrete, neither heated nor cooled. "At first I was tempted to build one pitch-black, unsparing room," says Libeskind. But then he stumbled across the story of a woman who had managed to catch a glimpse of sky from the boxcar transporting her to a concentration camp. Just at that moment, a white line appeared out of the blue (jets were still rare) and she took it as a sign that she would survive. Libeskind decided to make an invisible incision in the ceiling of that room to let in a line of light, reflected on the walls. "Light is divine," he says. "If there is no light, there is no hope."

In his autobiography, *Breaking Ground*, recently published by Riverhead Books, Libeskind writes, "These are my tools: stone, steel, concrete, wood, glass. And the challenge before me is to design expressive buildings—buildings that tell human stories—with these mute substances." The museum was still empty of exhibits when it opened in 1999, but that didn't stop half a million people from visiting. The building alone was incredibly moving.

More commissions came at an accelerating pace. At the Imperial War Museum North in Manchester, England, the curved ...and fissured shapes of the vaulting s...ture suggest a globe shattered by con... Currently, Libeskind's office is superv... some 35 projects, including condomi... towers, museums, university build... and shopping centers from Hong K... to Switzerland.

After winning the Ground Zero ... petition, Libeskind and his family ...cated to New York to steer yet anc... project through the arduous deve...ment process and try to ensure tha... spirit emerges intact. Whether history repeat itself remains to be seen. But ebullient, energetic Libeskind is not if not confident. "You cannot be an a...tect and a pessimist," he says. "The act of making something is a positive and a building is meant to last. You ... to believe that human beings are up and that there is a better future." ●




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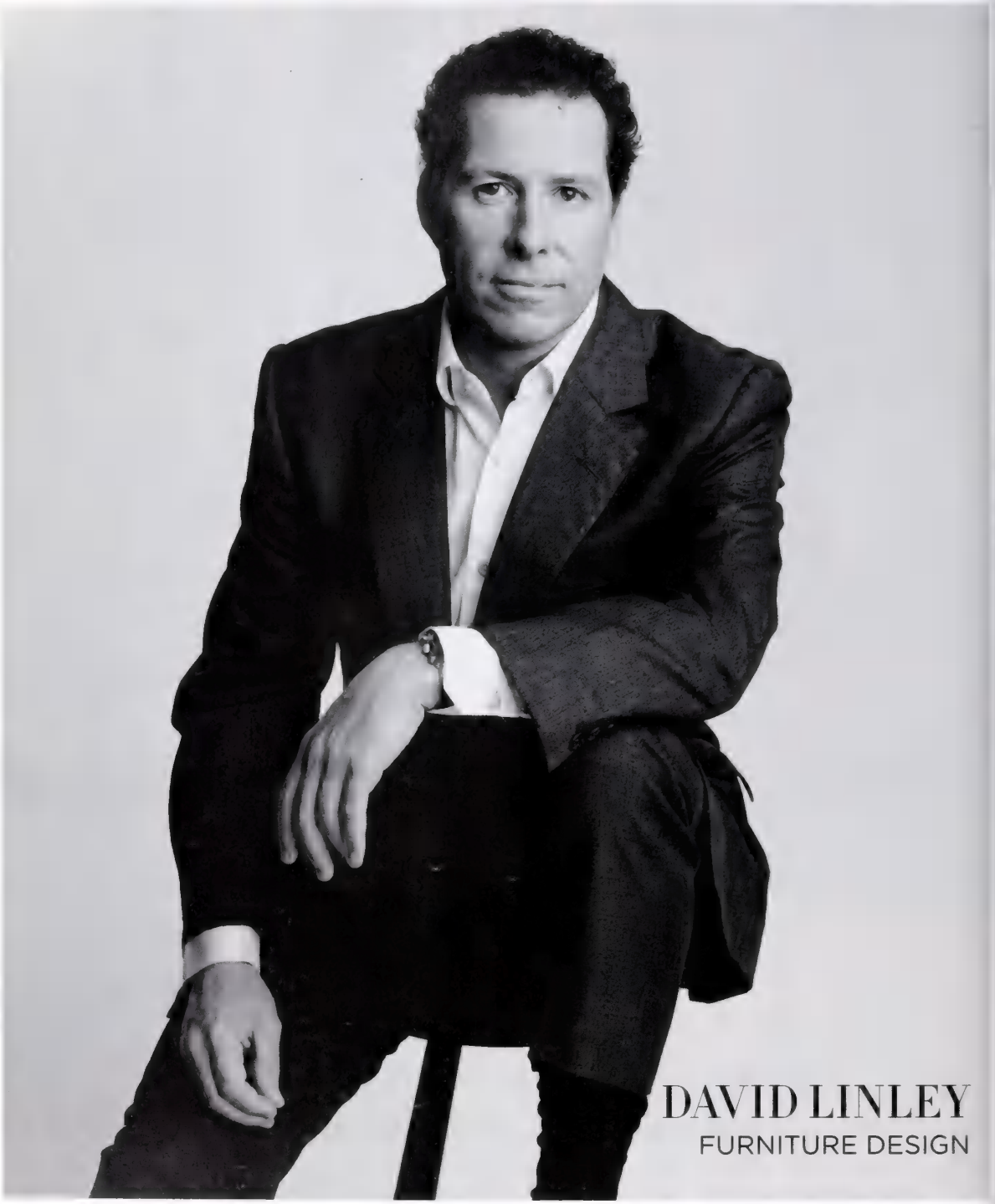
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WRITER: GREGORY K

# ROYAL PERFECTIONIST



## DAVID LINLEY
FURNITURE DESIGN

QUALITY. It is David Linley's obsession, whether it applies to the vintage champagne he serves at parties at his elegant L showroom or the custom-made furniture that is the bread and butter of his thriving international business.

"I won't let anything out of here unless it's absolutely perfect," says Linley, a handsome man with a deep, easy laugh.

Perhaps it was his upbringing in the glittery surroundings of Kensington Palace that gave this nephew of Queen Eliz his taste for beautiful design and execution. But, paradoxically, Linley has made his impact not by perpetuating the tradi furniture and decorative style favored by monarchs for generations, but by blazing a completely distinctive trail.

He has taken British furniture—with its storied craftsmanship and stubborn adherence to centuries-old design dogma- a ly timeless era. The lines are clean and some of the fabrics quite modern, but the workmanship and materi supe Old World—even when they are stunningly original, like the museum-quality desks that are dec with detai rld-famous buildings. "Furniture has to have wit," says Linley. "It's meant to entertain."




What's really unique about David's
k is that he's taking 18th-century
niques and the know-how of these
tsmen and translating them into
21st century," says New York inte-
decorator Charlotte Moss. "He's an
-century modernist."
With his royal back-
ınd—he is the son of
late Princess Marga-
nd Lord Snowdon—
ey could have devoted
ife to pursuing bohe-
ı grandeur and chari-
e works, but he had a
ıing passion to prove
ould make it on his
. His father is known
ıarily as a photogra-
r, but he also con-
ed and helped build
remarkable aviary at
London Zoo. Watching his father
coct that project sparked something
o inside Linley when he was quite
ıg—he wanted to build things.
At school we had these science
ses that were exactly how science
ses should be," Linley says. "There
e Bunsen burners all going, we
ned how to make a controlled explo-
, how to make steam for a locomo-
We made engines, we made air-
t, I made a hot air balloon —which
ght on fire. And when I got home my
er was making the aviary with three
itects."
One of his first inventions was an
ession of both practicality and style.
a family vacation, he noticed that the
he was with seemed uncomfortable
athing and trying to read at the same
. He came up with a plastic book
er they could put the book on and
effortlessly while still getting tan.
And if you had a wet swimming cos-
e you could read without getting the
k wet," he adds with pride.
This childhood fancy provided the
ction Linley was seeking. He honed
woodworking and design skills in a
traditional school far from the







Clockwise from top: The Linley headquarters on Pimlico Road in London. One of Linley's signature desks equipped with scale models of buildings features La Dogana in Venice. A piece from the Helix collection exhibits the confluence of old and new: traditional workmanship matched with a DNA-inspired inlay motif. The Drum table is part of the Linley Classics collection.

upperclass proving grounds of Eton and other such academies. In 1982, at age 20, he joined a furniture-making cooperative with a friend. It was then that he learned about the challenges of running a business. An initial lesson came after selling his first piece of furniture. He celebrated by spending the anticipated profits on a motorbike he coveted, but the client never paid for the piece, despite repeated entreaties.

"It was one of those real lessons," says Linley. "Don't count your chickens until they're in the bank."

In 1985 he opened David Linley Furniture in a small showroom at the non-trendy end of the trendy King's Road. Today, with its name changed simply to Linley, it is flourishing on nearby Pimlico Road. Some 40 people work there, and a studio for six full-time designers was recently refurbished. Additionally, Linley's commitment to quality has provided jobs for about 200 skilled craftsmen who produce the company's products at various small workshops throughout England, and he continues to develop programs to attract young people to the trade.

Some impulse shoppers walk in and buy wonderfully made small items like jewelry boxes or letter openers, but the heart of the business is the custom-made furniture for which Linley is known.

"Twenty years ago, the concept of commissioning furniture was an unusual one," Linley says. "Today we see big art collectors buying an 18th-century piece by David Roentgen and a piece by David Linley. There has been a seismic shift in peoples' acceptance of what we do." ●

WRITER: SUSAN HEEG

# NANCY GOSLEE POWER

## GARDEN DESIGN

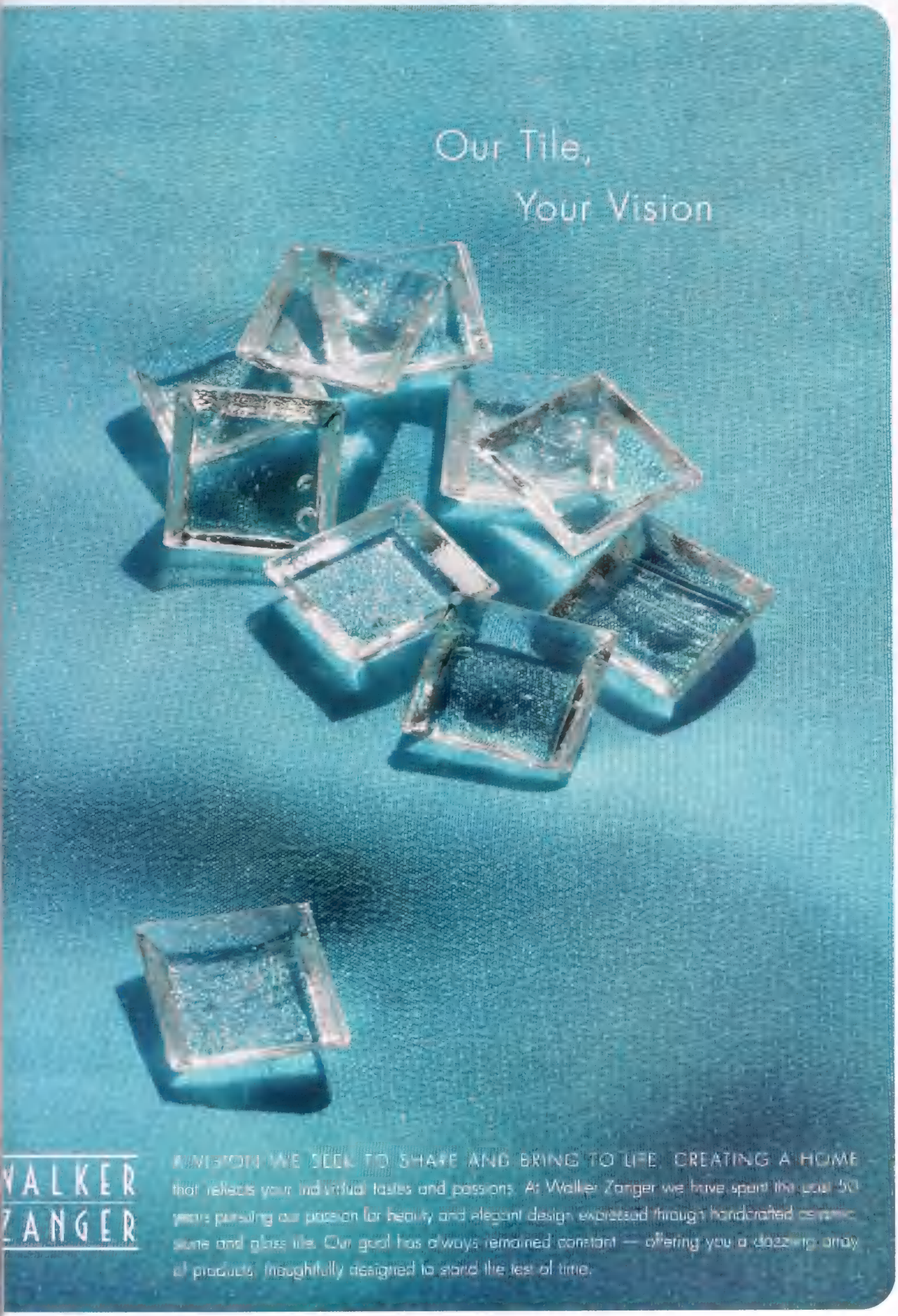
## LANDSCAPE ARTIST



IN THE CROWDED WORLD OF LOS ANGELES GARDEN DESIGN, Nancy Goslee Power is unique. She has an clientele who can afford her classically inspired landscapes, yet her visibility and influence extend far beyond the city's mon classes. Hands-on gardeners are drawn to her lectures, looking for detailed advice on digging in the dirt. Yet, thousands n enjoy her renowned public projects: gardens at Pasadena's Norton Simon Museum, a master plan for the Los Angeles Arb tum, street plantings for the city's downtown, and play zones for the Pasadena children's museum, Kidspace.

Power has had an enormous impact on the way private and public gardens are designed—an influence on Los Angeles other cities that is not unlike that shared by her contemporaries in architecture, including her friend and collaborator, nowned Frank Gehry.

A Nancy Goslee Power garden is a step-by-step seduction, from a tempting path to the sound of spilling water to the hind a hedge. At the garden she designed outside Pasadena's Norton Simon Museum of Art, visitors


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must slow down to side-step trees planted on the entrance walk before starting a stroll around a pool. "My own path," says Power, "has been a zig-zag."

A largely self-made design star who skipped college in the 1960s to study art and history in Florence, Power is entirely approachable. With an open face and infectious smile, she has a confessional conversational style and offers her opinions freely. ("Every garden needs a fountain." "Perfection is a dirty word!") But she's a listener too. And despite the gravitas of her 63 years, she clearly remembers being a child. "In my gardens you have to go exploring to find surprises," she says. "You don't see everything all at once."

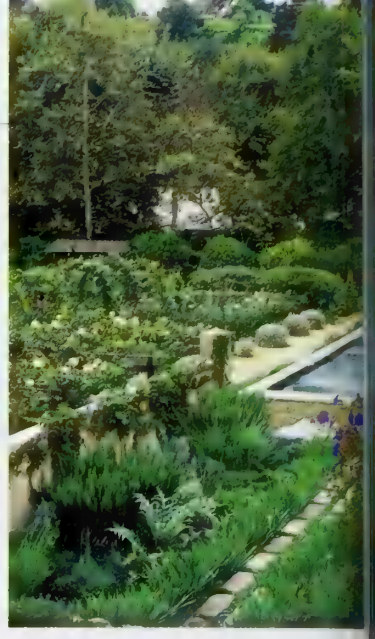
Born in Georgetown, Delaware, Power grew up in a culture of design. She and her mother, who studied fashion, spent hours poring over magazines, discussing fabrics and furnishings, honing Power's instincts for gracious living. "It's about what feels right," she explains, "not protocol or rules."

After her studies in Florence, Power took an interior design job in New York, later opening her own firm. Subsequently, after moving to California, she was *House Beautiful*'s West Coast editor, scouting houses and gardens and producing stories. In Los Angeles, she was surprised by ho-hum landscapes and by plants not especially suited to the climate.

Inspired by hikes in nearby mountains, where she studied local flora, and by the late horticulturist Phil Chandler, Power began designing gardens with plants that didn't need coddling—native California lilacs, succulent agaves, Mediterranean lavenders. One of her first ventures was her own Santa Monica plot, where she swapped the front-lawn for a walled courtyard planted with herbs and embellished with a giant fireplace. Her years in Italy had convinced her that life alfresco requires shelter and enclosure, and bred a love of classical design with strong axial lines. Early on, she developed the approach to landscape she follows still. "I start with the house and how the land relates to it," she [illegible] "then I go inside to see the views, and finally, I ask, what will lure me out again?"









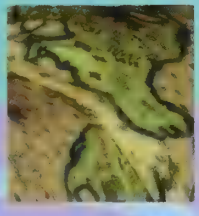


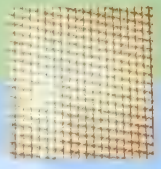
Clockwise from top left: Purple-leaved plants—cannas, *aeonium* Zwartkop, *Geranium sideriodes*—at the base of a king palm. The swimming pool in a Bel Air garden "sounds pleasing and introduces light," says Power. A center stair, cloaked in creeping thyme, leads from a Mediterranean-inspired California garden up up to an olive orchard. The Norton Simon Museum garden. An axial plan draws the eye up to vine-covered hills in the Bel Air garden.

From small residential lots, Power moved on to large estates and, eventually, to public projects. Her loftlike Santa Monica office is staffed with architects, landscape architects, and plant experts—all devotees of her color-rich, less-is-more aesthetic. "A few varieties—well-chosen and planted in masses—have a greater impact than one of this and one of that," she says, though she struggles to control her own plant-collector's impulse. Her travels to Brazil, Bali, and Japan have only fed this lust, even as they spark ideas for current projects: a nine-acre Santa [illegible] bara estate, a garden for Gehry's [illegible] home, and a food farm she is desig[illegible] pro bono, for an inner-city school.

That school garden is upperm[illegible] her mind today. To support the e[illegible] Power has been painting watercol[illegible] vegetables, which will be reproc[illegible] and sold as signed and numb[illegible] prints. "I want to raise people's a[illegible] ness about gardening!" she cries. "[illegible] got to change the world, one vege[illegible] at a time!" ●

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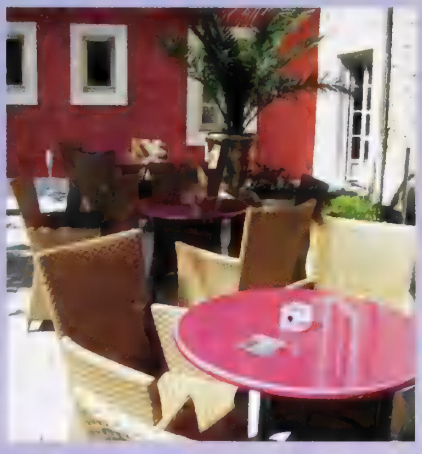
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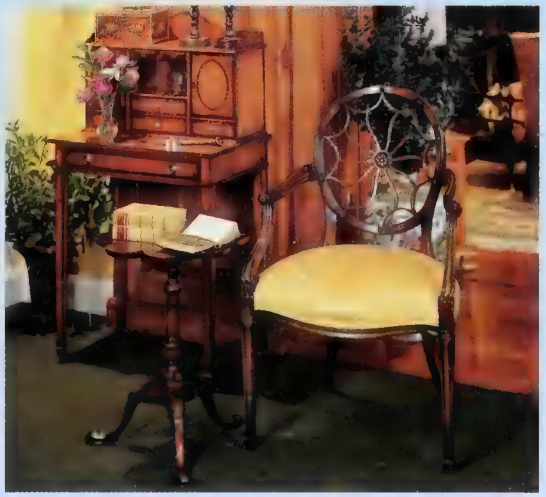
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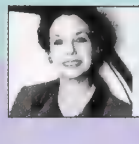


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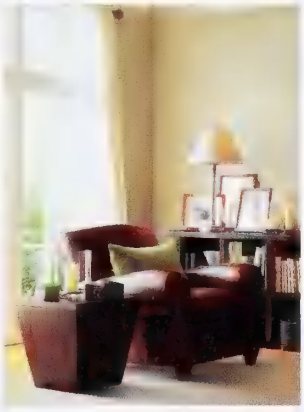
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# DIGITAL DREAMER




WHO COULD RESIST picking up that barbell-shaped bottle of dish soap and caressing its curves? On the shelf below, bery orange and lime green chess pieces look as if they just popped out, still quivering, from some surreal Jell-O mold. The over Karim Rashid's shop, on West 19th Street in Manhattan, should read "Welcome to my world." Everything inside—flinks, eyeglasses, lamps, shoes, silverware, sofas—was designed by one tall, dark, and inquisitive 45-year-old who can s effortlessly from devising a face-cream tube for Prada to a manhole cover for Con Edison.

"Peo[illegible] on average, about 500 objects a day—opening a door, drinking from a glass, answering the phone," Rashid. "Wh[illegible] each of them be beautiful? Even a very banal thing, like a bottle of dish soap, can give you a mo of pleasure."

Born in Cairo to an Egyptian [illegible] and an English mother, Rashid grew up in Rome, London, and then Toronto, where father worked as a set designer for Canadian television. "Every Sunday, he would rearrange the furniture—which he had b



Karim Rashid designed the new emiramis Hotel in Athens, Greece, ere a vibrant orange plastic portal s the way into the lounge (above). he five modular pieces of the 1999 mni sofa for Galerkin (right) come ogether to form an organic whole. piece of sculpture on the kitchen k—simply squeeze the bottle (top and Method dish soap squirts out a self-closing valve on the bottom. he soft luminescent playing pieces he chess set (below), designed for t in 2001, can be stored inside the lear plastic board when not in use.

—and then sew up a new dress mother," recalls Rashid. Father n were out sketching a church y when the four-year-old looked n his pad and decided he didn't e shape of the windows. "It was hany for me to realize that some- ad built this thing—but I could it."

ok a while to move from paper al product. After collecting his in industrial design in 1982 from a's Carleton University, Rashid ped for Italy. He studied with Sottsass and reveled in the design e of Milan but quickly came back o earth in Toronto. Seven years of ting work at a conventional design most convinced him that creativ- n't part of the profession. He quit, to New York, found a teaching d pitched his ideas to more than a hundred companies before he was commissioned to design a line of tabletop items for Nambé. Then, in 1996, a seductively curved candy-colored translucent plastic waste basket designed for Umbra took off—four million sold to date, and it's still selling.

"Designing a great everyday object that manages to appeal to everyone is rather like writing a hit song," says Rashid. "You never know when it's going to happen, and when it does, it's exhilarating." He scored another chart-topper with the stackable plastic Oh chair, a sleek and surprisingly comfortable composition of solids and voids that seems molded to the body. Critics extolled its organic form, but in truth there's nothing natural about it—it was conceived by data and born on a computer screen.






Rashid is an apostle of the digital age, using the most advanced software to explore new forms. He starts with a slew of sketches but soon sits down with his staff to transfer the best to the computer. Then they begin to improvise, hitting various commands to morph, torque and twist the shapes. "Right away you can see an object in three dimensions and go through many ideas quite quickly," he says. "Translucencies and opacities—so important to design—are instantly revealed."

Don't let the Day-Glo colors and the wild biomorphic forms give you the wrong impression. Rashid's products are built to perform. "In fact, you can shift the paradigm much further, as long as you cover all the parameters," he explains. "If you make something that's quite new and radical, it also has to be easier and simpler to use." The goal is to distill an object to its essential form and yet keep the human element. "People gravitate to certain coffee mugs because of the touch, that comfort on the lips," he says. "When you lean your elbows on a table you don't want to bump into a corner."

Lately, his computer has been generating softer, rounder bloblike forms. Soft, to him, means human, friendly, and approachable—and leads straight back to plastic, the perfect 21st-century material. "Plastic is cheap, accessible, and molds into any shape. There are 20,000 different polymers, each with different properties. Some are stronger than glass, others have the sensual texture of skin." Rashid's hands-on knowledge of the mechanics of production allows him to head straight for the cutting edge and exploit the possibilities of "smart" materials—put a hot coffee cup down on the Chromazone table and it reacts with a burst of color.



"I'm always amazed that people will buy the most technologically advanced running shoe, but when it comes to home furnishings, they kind of regress into the past," he says. " I want to design products that make people feel alive and part of this day and age. Can I make objects that feel equally alive? Can I make the inanimate animate? I keep trying." ●

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WRITER: PATRICK PACHE



# GORDON SEGAL
## VISIONARY RETAILER

## THRILL-SEEKER

GORDON SEGAL IS KNOWN as a cautious CEO, who over more than four decades has conservatively built Crate and rel into an American empire. But truth be known, he's really a thrill-seeker of the first order.

"Good retail should be great theater," he says. "If the customers aren't thrilled when they walk into one of our stores, if don't instantly get emotionally and visually excited, then we're not doing our job right. Sales are important, but you get the keeping the stores fresh, unpredictable, and fun."

Segal says all this with the confidence of a man who has seen his company expand from the single Chicago store he op in 1962 with his cofounder and wife, Carole, to 135 outlets across the country, staffed by 6,000 employees, bringing in an sales of over $1 billion. The theatricality of Crate and Barrel was apparent from its first day and is part of its legend. The goes that Gordon and Carole, then a blissfully naïve couple in their early 20s, had no capitalization money left for display therefore used the shipping crates and barrels to show off the merchandise. This included reasonably priced tableware of unu quality and style imported from European workshops. "It was kind of inflammatory," Segal sheepishly recalls of hi


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Clockwise from top left: On opening day at the original Crate and Barrel store in Old Town Chicago, displays were improvised from the container in which the merchandise was delivered. Current products include the Big Sur dining table and bench, colorful Perception vases, the classic Arzberg teapot, and the Poet chair. All reflect the company's mantra: sta fresh and respond to consumer taste

early displays featuring cups and saucers on packing of wood shavings.

And catch fire it did, a creative Chicago conflagration that recently spawned two new Crate and Barrel enterprises—CB2 and Land of Nod, the former targeted to 20-somethings and the latter to style-savvy parents.

Segal welcomes the host of imitators that Crate and Barrel's success has spawned. "I'm proud that our success has created a booming industry," he says, "We're a better company because we have such good competition; they make us push the envelope."

Indeed, a Crate and Barrel tenet has been to be as risky creatively as they have been conservative from a business standpoint. (For decades Segal, worried that quality would suffer, has resisted Wall Street blandishments to go public). "A real entrepreneur knows that he can fail and bounce back," he says. "If you've never failed, you're not taking enough risk with new product and inventory."

But even when a product initially tanks, a reversal of its fortunes always possible. When an iron bed failed to sell, it was reoffered the following season with a coat of paint and caught on. Other ideas have simply been ahead of their time. Long before Starbucks became a household word, Segal offered a line of espresso and cappuccino cups and machines, only to see them end up on the discount shelf. "Now they sell like crazy," he says. Bright colors that are popular in Europe—turquoise, orange, red, and yellow—are now being embraced as well. "A good part of retail is learning to listen to what your customers are saying," he adds, "and they're telling us that they really like color, a more casual environment, and that they'll pay a little more for better quality."

Segal observes that while most Americans overhaul their environments once or twice in a lifetime, it's a much more movable feast across the pond. The European housewife spends as much as eight times more than her American counterpart on tableware, says Segal. "They take a daily pride in how they set the table and display food. They understand, from season to season, how slipcovers can change a room with little effort. We've got a way to go in bringing this sensibility here."

Helping to achieve that long-range objective is Segal's wide network of stores, whose respective sales staffs he praises as nonpareil in their passic commitment, and attention to deta He proudly confesses to "a neuro of display" that he works hard to cc vey. At every one of his Crate and B rel stores, customers will see each c handle uniformly turned to the rig every glass smudge-free and sparklir and warm music and lighting enhar ing the creative displays.

That ethos stems from Segal's bac ground as the son of a Chicago resta rateur who put a high premium or warm ambiance, urgent service, a customer satisfaction. "There's better retailing experience than t restaurant business," he says. "If y interview anybody from that bac ground, hire them!"

Segal says his favorite review can in a *New York Times* headline wh Crate and Barrel was opening its fi store in Manhattan. "Is New Yo Ready for Nice?" it asked. To t CEO, the tag was simply a reflecti of his company's authentic Midwe ern values, little-changed since the d they first opened their doors. "There no snobbery," he says. "It's not abo showing off. It's about staying yout fully adventurous and not becomi too cynical. It's very important to all us—and most of us have been togeth for a long time—that we still feel th around every corner we'll discov something new and different." ■

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# SUMMER FUN

Designer Abby Yozell restores her grandmother's summer house on Nantucket from top to bottom but keeps a keen eye on historical accuracy



This page: The simplicity of three shells placed on one of the original fireplaces points to designer Abby Yozell's "less is more" approach to seaside living. Opposite: John and Abby Yozell with their daughter, Esme. Pink rose of Sharon bushes bloom in the background

Writer and [illegible]: Amanda Harling
Photographer: [illegible] von Einsiedel



This page: In the front parlor, two leather wing chairs from ■ Boston men's club flank ■ Victorian ebonized oval table. The French tole lamps are from designer Charles Spada, for whom Abby Yozell used to work. Opposite: Abby had the side of the house facing the garden painted white because "We often eat out here in the evening and I like the way white glows in the fading light."







Boston-based Abby Yozell has fond memories of the summer vacations she spent as a child on Nantucket. "As children, my brothers, sisters, and cousins and I spent every summer here—it was fun then and still is."

After her grandmother died nearly ten years ago at the age of 97, Abby and her siblings joined forces to clean up her house and get it ready for the summer ahead. "It was damp and wasn't in great shape, but we scrubbed and painted and then called an electrician to fit a new socket," she says. "He took one horrified look at the antiquated system and said the whole place needed rewiring. That was what started the ball rolling—we realized that the house needed a complete restoration job, not just a quick patch-up."

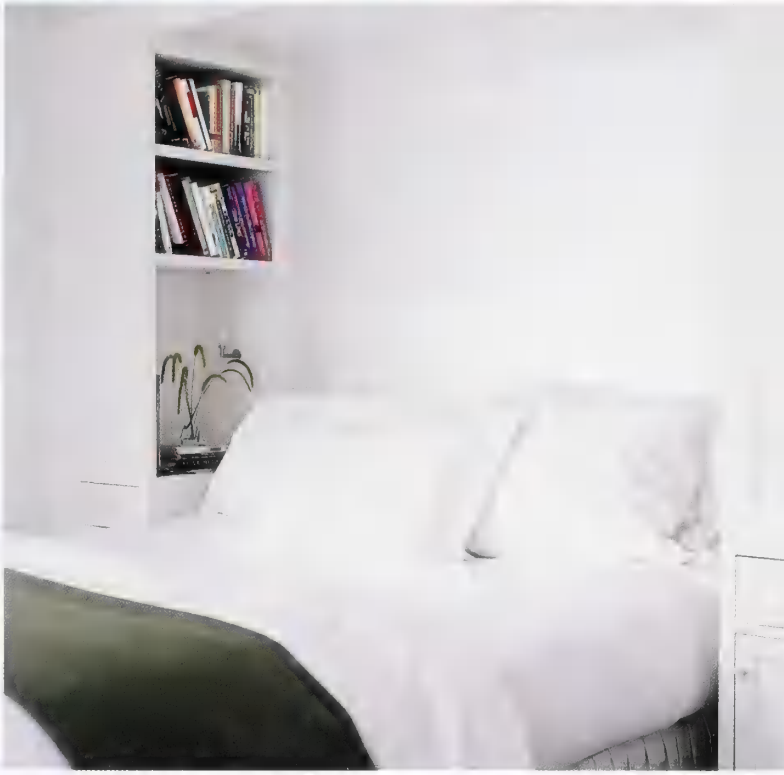
Abby and her husband, John, engaged architects Chris Dallmus and Claudia Noury of Design Associates to advise them on the project. "We wanted the











posite: A shallow wrought-iron console and armless green cane chairs take up minimal room in the panelled dining hall. kwise from top left: Transom lights, a typical Nantucket feature, were incorporated into the openings between all the ns. A new staircase and door at the front of the the house look original. The unit that frames the bed "maximizes the ge area," says Abby Yozell. A delicately made fireside chair adds a striking note to the front parlor.

restoration to be as historically accurate as possible, and the finished result to look as if nothing had changed for decades."

The result is a spare, elegant style that can be at least partially attributed to Abby's three years as an associate with architect and designer Charles Spada. "I was a great admirer of Charles Spada's work, so when I heard he was opening a shop on Nantucket, I called him up and asked if I could work for him," she recalls. "I spent summers in Nantucket and winters in Boston—it was a job made in heaven."

Alterations to her Nantucket house included reconfiguring the ground floor to make an open-plan kitchen with an adjoining seating area. "I wanted to be able to cook dinner and chat to John while he sat . ' read the paper," says Abby. "I didn't w to scream 'kitchen,' so there would be nging saucepans. Just white painte small handles, and black imp work surfaces. It dresses up nic parties." ■



e house now has a spare, elegant style that can
at least partially attributed to Abby's three years as
associate with architect and designer Charles Spada



This page: Daughter Esme surfs the Internet on her bed. The headboard is covered in a brushed cotton fabric by Sanderson and outlined with crisp white cord piping. The candy-stripe covers are by Osborne & Little. Opposite, above: Seashells perch on the transom windowsill above the new front door. Opposite, below: In the white-tiled guest bathroom, a sheet of clear glass screens the shower; pedestal sink is from Waterworks. For more details, see Resources.




In the bedroom area of Los Angeles–based designer Kenneth [illegible] apartment, a vintage [illegible] sits next to a Joshua [illegible] lamp. Opposite: The designer at his loft.

WRITER: STEPHEN HENDERSO
PHOTOGRAPHER: JONN COOLIDG
PRODUCER: CHAR HATCH LANGO

# LEAP OF FAITH

While designing his Los Angeles loft, HGTV's Kenneth Brown relearns some of his own lessons







The trend today is that folks are eager to be part of the decorating process," says Kenneth Brown, a California decorator and host of *reDesign,* a series on HGTV. "Shows like mine are tapping into people's creativity, so want to know all the hows and whys."

While Brown acknowledges that many designers still take y way or the highway" approach, this isn't how he oper- "I don't want to impose my style," he explains. "For me, ating a client is the biggest part of the process. My job is lp them get over their fears, think outside the box, and a chance."

Baton Rouge, Louisiana, native, Brown got a dose of his medicine in 2000, when he found a new loft apartment est Hollywood. Its wide-open floor plan had 14-foot ceil- and lots of sunlight. But, being one large U-shaped room, d no walls or clearly defined spaces that would naturally rmine furniture placement. By not imposing its style, in r words, the loft was treating Brown the same way he s his clients.

t first, this was a little scary for him, since he had lived in t he terms a "very traditional house" in nearby Sherman

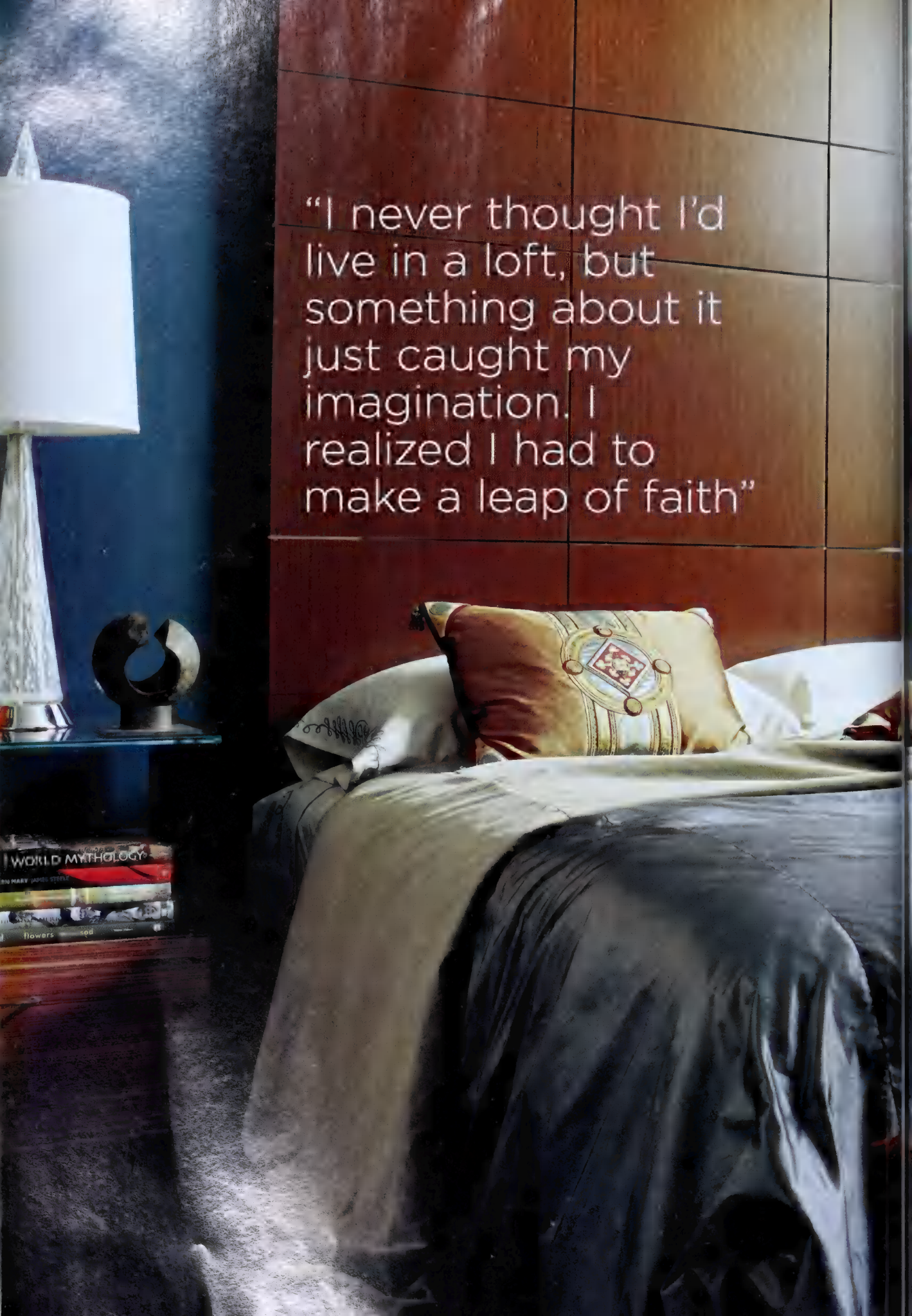


This page, top: Kitchen area walls are covered with 12-by-24-inch antique limestone tiles. Bottom: An X-back bench by Michael Smith, available through Thomas Lavin, sits in the entrance foyer. Solid wood stool is from Out of Asia. African carved wood tent pole is also from Thomas Lavin. Opposite: Dining chairs by Michael Rudin are covered in a Henry Calvin chenille. The rift oak top table with an ebonized mahogany base is Brown's own design.



The living area of Kenneth Brown's light-filled loft apartment is framed by a roll-up garage door and a western-facing window. Sofa and chair are by Christian Liaigre. Chaise is upholstered in chocolate Ultrasuede. Lamp is by Madeline Stuart, and the coffee table covered in goat skin, is custom-designed by Brown. Silk and wool rug is from Ag[illegible] Angeles.




"I never thought I'd live in a loft, but something about it just caught my imagination. I realized I had to make a leap of faith"
WORLD MYTHOLOGY
flowers

drroom's headboard is a Brown custom design, made of ribbon mahogany with inset nickel banding. The coverlet is Jim Thompson silk with a Henry Calvin corduroy reside. Brown purchased the pair vintage Murano glass lamps at a Springs estate sale. Inset: The owner's home office has a vintage Fabricius and Jorgen Kastholm chair from Emmerson Troop. A cabinet hides file folders. For more details, see Resources.





Oaks. "It had a wood-shingled roof, shutters on the windows, and a brick pathway to the door—like what I'd grown up in," he recalls, with a chuckle. "I never thought I'd live in a loft, but something about it just caught my imagination. I realized I had to make a leap of faith."

Brown looked, however, before he leaped. In fact, he arranged to spend a whole day in the empty apartment, accompanied only by his two miniature dachshunds, Oliver and Benson. "I moved around the space, asking myself, 'Where would I want to sit?' If I was cooking, 'Where would I place a bowl? How would I situate my home office?'"

This on-site education sparked several discoveries. Brown says he didn't wear shoes much as a child, so being comfortable barefoot was a key consideration. The loft's polished concrete floors, he decided, didn't pass muster. This led him to imagine an oak floor, with a low-sheen ebony stain, "pre-distressed" to camouflage the scratches Oliver and Benson would inevitably make.

Then there was the rolling garage door—a you-either-love-it-or-hate-it feature. When closed, the door essentially serves as a living room wall; when open it exposes the loft to an outdoor terrace. Initially enchanted by all the fresh air it let in, Brown soon became irked that, when open, the door hung suspended from its rails, making the whole apartment feel like an auto repair shop. He installed a ceiling soffit to hide the rolled-up door and equipped it with accent lighting that defines the living room area below it.

Finally, he noticed the loft's two biggest windows faced west, framing west coast sunsets that were "magnificent, but a bit too glaring." Dark curtains, made from men's cashmere suiting material, mute the glare and add a luxurious contrast to the grit of cinderblock walls.

Throughout the space, Brown found other ways to play with texture, letting the loft's industrial feel peek through. The result is a pleasant combination of modern and traditional; sleek, yet warmly comfortable.

"Because this apartment didn't have any rules to it I could jump outside my own box," he says, sounding just as thrilled about his own *reDesign* as his clients are each week on TV. "Now, I really feel like a city boy!" ●

# LUSH LIFE

## Photographer Tim Street-Porter and interi designer Annie Kelly capture *la dolce vita* in revered Hollywood home with an illustrious pa

WHEN PHOTOGRAPHER Tim Street-Porter and designer Annie Kelly bought their Hollywood house in 1989, they were enchanted by the nostalgia of an architectural bon-bon that had housed such glittering luminaries as Leonard Bernstein, Dame Judith Anderson, and Janet Gaynor. Villa Vallombrosa, as the house is called, was built as a winter retreat in 1929 by East Coast antiquarian Eleanor de Witt, who often rented it out. "The house has a very strong fantasy element," says Kelly. Garbo was a dinner guest. Barley-twist stone columns in the garden were bought from Rudolph Valentino's estate. Grauman's Chinese Theatre is two blocks away.



The house was in almost perfect condition when Kelly and Street-Porter bought it. "People were always telling us we had to see this amazing house. When we were finally invited over for a party we discovered it was for sale. We know that we were lucky to get it," says Kelly. Designer Tom Beeton, a longtime friend of the couple, credits its serendipity. "Here's a great example of house destiny," he says. "It's a natural fit. The house is at once homey and exotic, with a natural style, just like Tim and Annie."

Of course, what makes the couple truly stylish is not an acute devotion to trends but a dedication to quality of living. Says Beeton: "They are like a pair of old-fashioned 21-year-olds. They still send handwritten notes and entertain in a way that is gracious but never formal. You can be at the house with two people or a hundred and the party is intimate. Some of my favorite evenings include one of Tim's after-dinner slide shows—not in a high-tech screening room but in the living room, with a traditional screen and projector." Other friends maintain that Street-Porter's photographs of Villa Vallombrosa are equal a portrait of the couple—both extraordinary and simple.

World travelers and expatriates (Kelly, who speaks four languages, is from Australia; Street-Porter from England), the two slip effortlessly between places as disparate as Bali and rural Connecticut, where they also have a home. For their travels, much of the couple's furniture and many of their decorative pieces were found in Los Angeles. "For the past century, Hollywood actors who want to live like Europeans have imported Italian furniture," says Kelly. "People don't realize how much is available in L.A.," adds Street-Porter. The couple has bought many pieces from decorator friends like Beeton, the late Tony Duquette, and Martin Lawrence-Bullard (who lives across the street). But occasionally they look farther afield: They shipped over a harpsichord from Kelly's family property in Australia, and an 18th-century Georgian Gothic secretary desk from Coveney Manor in England, which belonged to Street-Porter's grandfather.

Beeton uses the word "fortunate" to describe his friends. "Deep down they must have a sense that they are blessed," he explains, "because they radiate it. You certainly feel it in that house."



ge: In the central courtyard Vallombrosa, a Romeo and style balcony holds flowering uckle. Homeowners Tim Porter and Annie Kelly ardening, but Kelly maintains rtyard while ckles larger e the le Oro vine busily king the orhood." ite: A gray chandelier ound at auction as a table ition.

Writer: Rebecca Knapp Adams

Photographer: Tim Street-Porter

Producer: Doretta Sperduto



In the main living room which has soaring 20-foot ceilings, a small round table (in detail, opposite) serves as the primary dining area. The Empire chairs and the table are covered in an embroidered cotton from Diamond Foam & Fabric. The tall windows are hung with a pair of delicate Indian wedding saris found at a shop in L.A.'s Little India distri





A cozy seating arrangement in the main living room features a pair of 18th-century French bergères and a 19th-century French sofa covered in white silk damask and accented with a red and white crewel-work pillow. The embroidered wall hanging on the fireplace wall was purchased from the couple's late friend, the late Tony Duquette.





Clockwise from upper left: The original Italian carved mantelpiece is a focal point of the living room; the early-19th-century French sconces and mirror are from Licorne Antiques. In the courtyard, a niche above the fireplace holds a column fragment that came from Rudolph Valentino's house. A Georgian secretary desk in the small sitting room is from Street-Porter's former family estate in England. A view onto the courtyard.





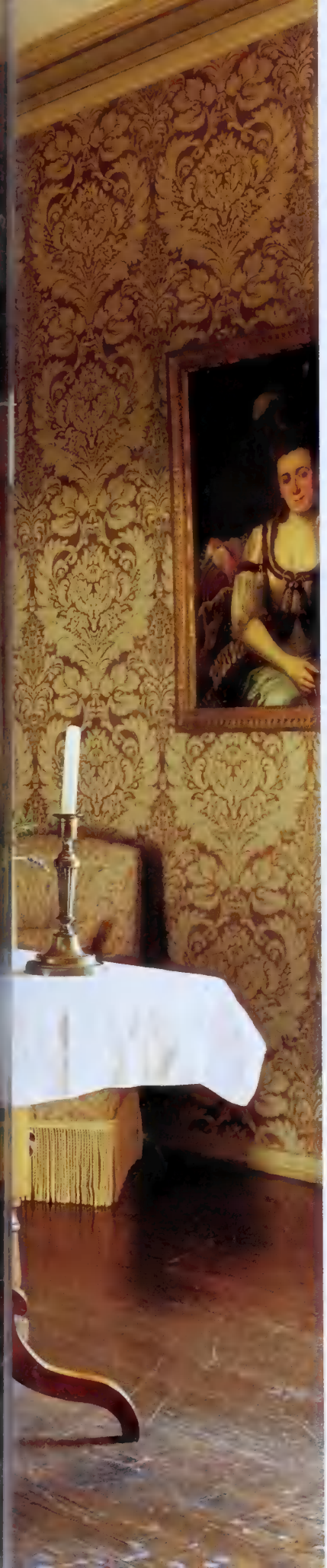


This page: Plates dot the sitting-room walls. The two armchairs are upholstered in contemporary Fortuny fabric. Kelly says that the 16th-century portrait of an Englishman, attributed to Flemish artist Hans Eworth, "is our finest painting." Opposite: The bamboo table in the library is topped with a commanding Thai temple piece. The book-lined shelves reflect Street-Porter's research for his own book, *Los Angeles*, to be published by Rizzoli this fall.


he house is at once homey and exotic,
with a natural style, just like Tim and Annie"



This view: Fortuny-style wallpaper by Clarence House provides an elegant backdrop in the master bedroom. An antique four-poster bed is hung with purple linen and watched over by Popsie the cat. "Doesn't she look dignified on her Empire chair?" asks Kelly. Opposite, top to bottom: A terrace view across the Whitley Heights neighborhood shows how the house is built into the hillside, so that the garden is accessible from two floors. In the guest bedroom, a Portuguese bed with barley-twist posts is dressed [illegible]. The Moroccan stool at the foot of the bed [illegible] friend and neighbor [illegible] Lawrence [illegible]







# hot

A passel of outdoor furniture in the color wheel's warmest shade will ensure the weather isn't the only thing heating up this summer.

# red



Chair, One, $300; by Konstantin Grcic for Magis, through Luli Peterson; 415-925-2701.

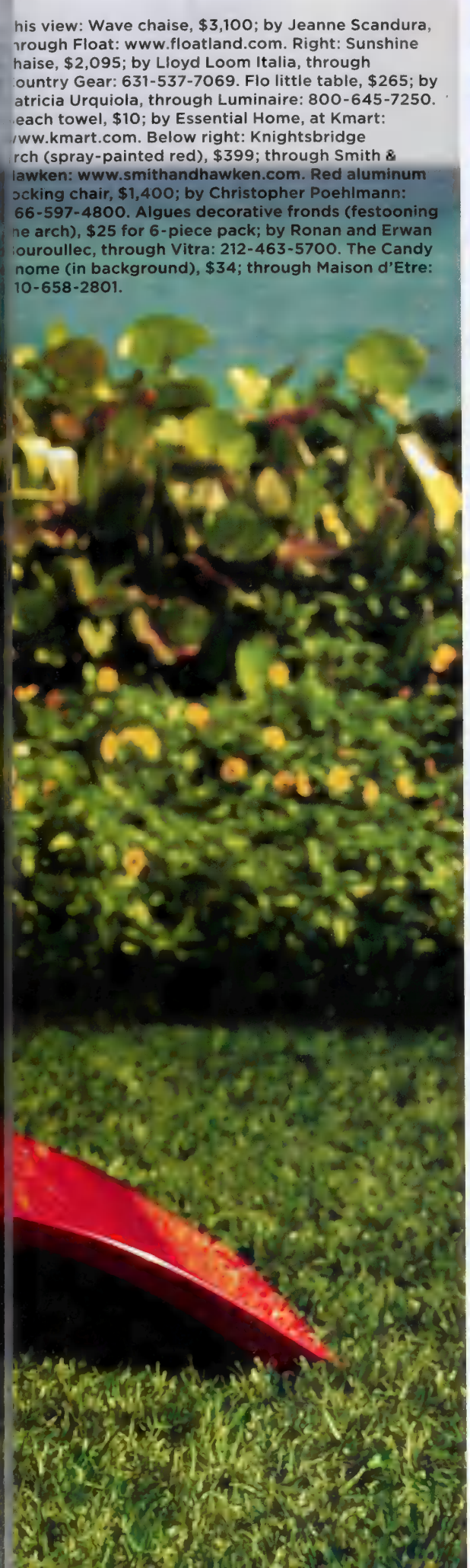
Photographer: Carlos Domenech Producer: Deborah Morant



A color that demands attention gives furniture a graphic presence, especially when placed against the variegated green tones of a lush seaside garden



his view: Wave chaise, $3,100; by Jeanne Scandura, hrough Float: www.floatland.com. Right: Sunshine haise, $2,095; by Lloyd Loom Italia, through ountry Gear: 631-537-7069. Flo little table, $265; by atricia Urquiola, through Luminaire: 800-645-7250. each towel, $10; by Essential Home, at Kmart: ww.kmart.com. Below right: Knightsbridge rch (spray-painted red), $399; through Smith & lawken: www.smithandhawken.com. Red aluminum ocking chair, $1,400; by Christopher Poehlmann: 66-597-4800. Algues decorative fronds (festooning he arch), $25 for 6-piece pack; by Ronan and Erwan ouroullec, through Vitra: 212-463-5700. The Candy nome (in background), $34; through Maison d'Etre: 10-658-2801.





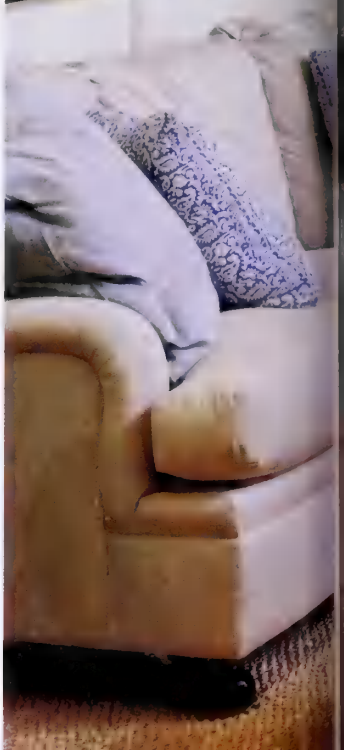


# SEASIDE SANCTUARY

Designer Robin Bell transforms an ugly duckling spec house with architectural detail and understated interiors







WRITER: MARIO LÓPEZ-CORDERO
PHOTOGRAPHER: WILLIAM WALDRON
PRODUCER: SENGA MORTIMER



This page: In the double-height living room, whitewashed paneling gives architectural structure to an unruly space. The fireplace surround is made from coral stone. The Louis XV–style armchairs were found in a junk shop and upholstered in white denim; wicker furniture from Coconut and Co.; apple matting from Stark. Opposite: Designer Robin Bell.

FOR A NEW YORK couple with homes in Connecticut and Aspen, a preturnished spec house in Vero Beach offered an immediate solution to their desire for a Florida foothold; a place to escape with their brood for winter weekends spent playing tennis in the sun. It didn't matter that it was already decorated for mass appeal, with a reputation as the ugliest house in the neighborhood. They bought it anyway, figuring they could flip it quickly and find something more stylish later, all the while working on their backhands.

But an anemic real estate market intervened. When the house wouldn't sell, they brought in New York–based decorator Robin Bell, thinking they would endow the house with a little sophistication and recoup their investment.

"It was wallpapered within an inch of its life and filled to the gills with giftware china," says Bell, broaching a laundry list of design transgressions. "Pattern was everywhere, in a cacophony of blue-and-white." Architectural detail was almost completely absent from the interior rooms, while the facade was plagued with the kind of nondescript windows and sliding glass doors typical of new construction projects. Particularly troublesome was a big picture window in the double-height living room facing the pool. "It was a single large pane of glass above sliding glass doors that let in a solid amount of heat," says Bell.

The decorator devised a modest budget that centered on replacing most of the cookie-cutter features in the house with fittings and millwork that had heft and presence. Such background structure would allow the updated furnish-

This view Insulated mullioned windows above the French doors replaced a problematic single pane that overheated the space; tinted plaster was applied above the paneling. Bell designed the dining table; the armchair and ottoman from George Smith are covered in more white denim. Blue and white china pieces are remnants of the previous decor. Below A corner in the kitchen was expanded with a nook that includes French doors and a custom banquette.









This page: Bell had vintage prints in a g
bedroom framed at A.P.F.; the Ma
Washington chair from Wood & Hogan
a pom-pom fringe from Cowtan & T
the lamps are fromVaughan. Opposite:
covered the walls in another bedroom
a now-discontinued Boussac check
linens were purchased at a Paris flea ma
For more details, see Resou



remain understated and simple. "It was such a gooey, n-on-pattern house," says Bell. "I wanted nothing to be nd everything tailored to the location."

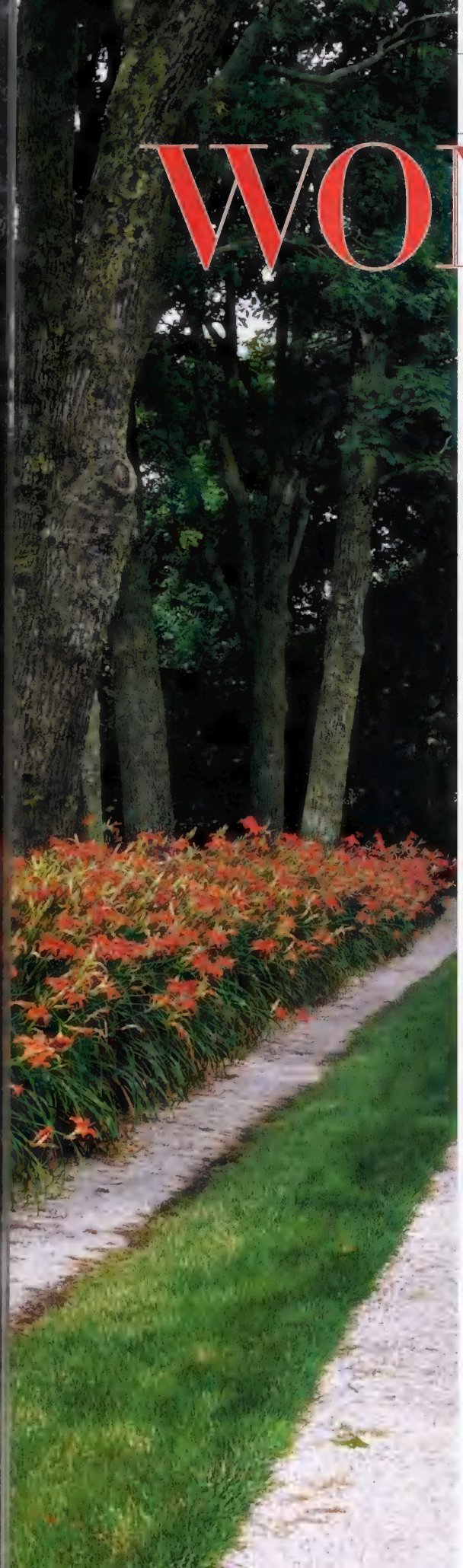
us, design choices were also maintenance-minded, with achside climate and lifestyle considered. Lacquered brass are with an unfortunate green sheen was replaced with ronze that made more sense in the humid environment. ustom doors were subbed in for hollow Masonite mod- l screens and nails on the exterior balcony were fitted in e. New windows were installed and French doors sup- l sliding glass. Terra-cotta pavers impervious to scratches racked-in sand were laid throughout the house.

he living room, a series of four insulated and mullioned ws eliminated the overheating problem; milky white pan- gives the room a polished but unstuffy pedigree. Above antel, Bell put a Louis XVI–style mirror that looks pos- of a storied provenance but isn't—the heavily distressed gilding and dappled mercury glass was produced from scratch to her specifications.

"The whole plan was to keep the coloration in the house simple and clean," says Bell. Furniture was upholstered in white denim bought in bolts—with extra stockpiled so that chocolate pudding smears never pose a disaster. Beige, greige, and cream tones dominate the rooms, and when color makes an appearance, it is subtle and restrained: mahogany stair rails introduce dark brown; red leather banding on a sisal runner picks up shades in the flooring. Sprightly textiles—most bought from Urban Outfitters—are peppered about to keep visual monotony at bay.

Somewhere between the first tug to pull up the old carpet and the last trowel stroke of pigment-dyed plaster, the principals fell in love with their house, and plans to sell it fell away. The place actually became the family's preferred pied-à-terre. "It went from ugly duckling status to their favorite home," says Bell. "It's a real Cinderella story." ●





# NATURAL WONDERS

## With high-impact, low-maintenance plantings, landscape designer Edwina von Gal takes her cue from the natural environment of Long Island

THESE THREE LANDSCAPES BY Edwina von Gal—dramatic swaths of easy-care daylilies, goldenrod, and panicum—seem far too beautiful to describe as low-maintenance, although the landscape designer does want to liberate her clients from traditional gardening chores. After all, they mostly come to the East End of New York's Long Island, where von Gal lives and works, to relax.

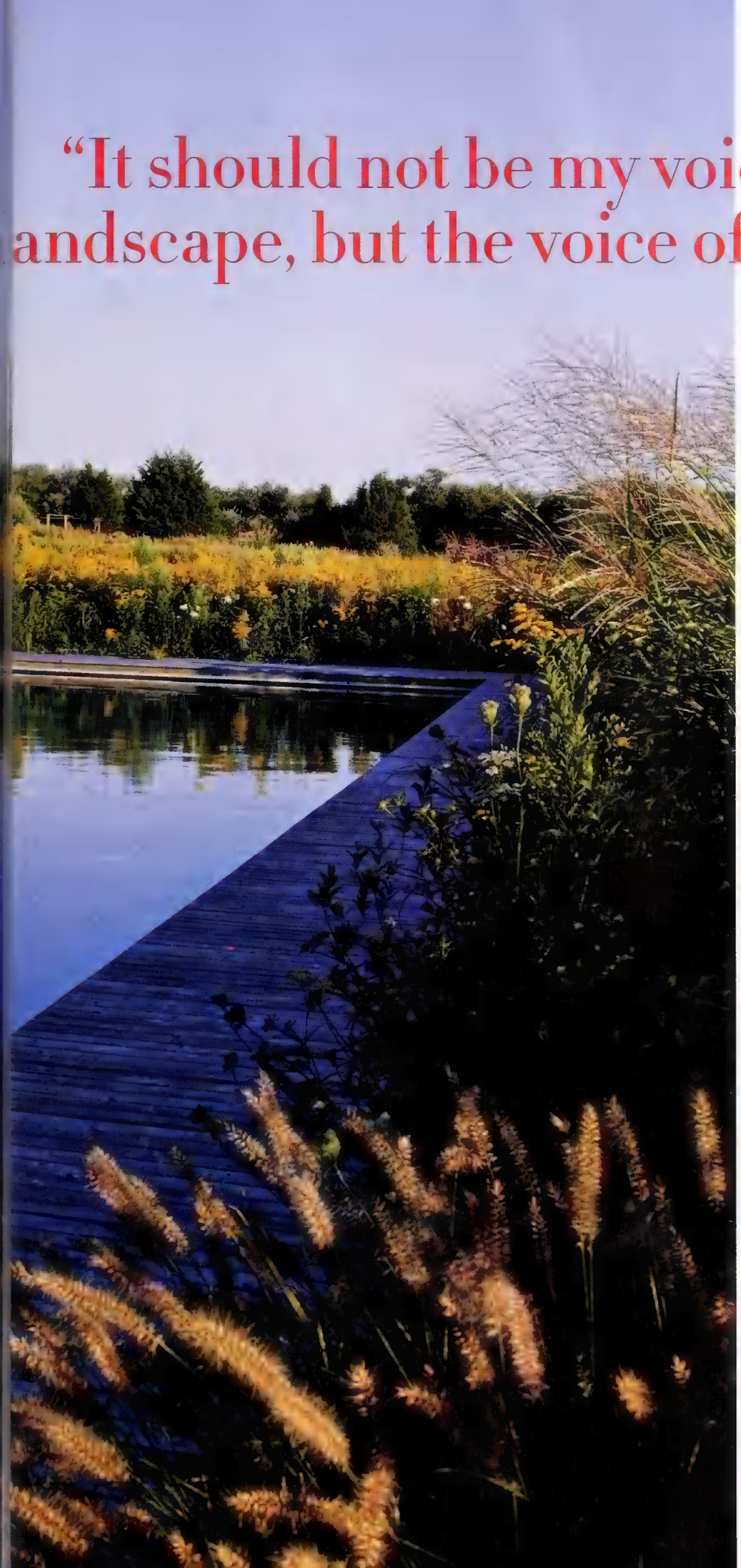
But von Gal's reasons for not planting the floriferous, high-maintenance gardens that are so typical of the area are far more than practical. She wants her clients to look beyond flowers to see the true beauty of all plants. "It should not be my voice in the landscape, but the voice of nature," she says. "Flowers can be so distracting. I want to create landscapes that heighten everyone's awareness of seasonal—even daily—changes in the environment. I want them to look at the bark on the trees and the way light and shadow come through those trees."

To link her gardens to the natural landscape, von Gal often takes inspiration from something that already exists. For instance, to frame a client's swimming pool she transplanted goldenrod and orchard grass, an extension of the meadow beyond the pool. In a neglected area of another client's property, von Gal discerned a magnificent stand of 80-year-old oak trees so overgrown with weeds and brambles they were hardly noticeable. She cleaned out the underbrush and planted daylilies to accentuate the beauty of the tree trunks, creating the perfect example of what she likes to do: "Clear out, pare down, then make a really big gesture."

On a five-acre Hamptons retreat, Edwina von Gal made a focal point of old scarlet oaks when she put daylilies beneath them. She gathered the daylilies—"tons scattered around the property"—divided and planted them, and within a year they had filled in the 180-foot border. "We weeded the first year," says von Gal, "but now the only maintenance is cutting back the daylilies in the fall."



# "It should not be my voice in the landscape, but the voice of nature"



To link a swimming pool to the landscape beyond, Edwina von Gal created a meadow that grows right up to the planking of the deck. "A certain amount of soil was disturbed when we dug the pool," she says, "so we lifted chunks of meadow—orchard grasses and several kinds of goldenrod—and put it down like sod. We encourage it by mowing early in spring, as soon as the ground is dry, to keep trees and woody plants from coming up."



For another client, Edwina von Gal planted waves of switch grass (*Panicum virgatum*) on an area between house and pond. The grass, which turns a beautiful rosy color in late summer, works well as a monoculture according to von Gal, "because it totally overwhelms weeds. We amended the soil and put in big plants so the area filled in within a year." ●

"I want to create landscapes that heighten everyone's awareness of seasonal—even daily—changes in the environment"



This page: The grand entrance hall of Karen Cohen and Jack Hayflick's Long Island house contains weathered columns topped with tin urns packed with freshly cut hydrangeas. The mirror reflects a 19th-century Austrian iron-and-glass chandelier, and the large stone slabs on the floor are reminiscent of those found in Italian country houses. Opposite: Cohen and Hayflick relax on one of their porches, surrounded by lush gardens and Palladian-style windows.

Writer and Producer: Donna Paul

Photographer: Roger Davies

# AMERICAN PALAZZO



Karen Cohen and Ani Antreasyan combine forces on Long Island to create an Italian-style villa from a house originally built to resemble a Chinese temple

KAREN COHEN AND JACK HAYFLICK had their hearts set on finding a weekend house in the Hamptons. Not just any house would do; they wanted something they could make into a small Italian villa. When they discovered a house in Watermill, New York, they knew they had found what they were looking for—despite the fact that it had originally been designed to look like a Chinese temple (down to the pagoda-shaped doorways). "It had such great bones, there was so much that could be done with it, and the property was extraordinary," Cohen recalls.

Although transforming a house that had not been updated in 70 years is no easy feat, the couple never wavered from their belief.

"I had been to Italy many times and loved it, and I wanted this house to feel like the houses I had stayed in there," says Cohen. The couple even traveled to the Veneto region for inspiration, to view the hillside villas of Renaissance archit Andrea Palladio.

Before tackling the interiors, they enlisted Hampto based architect Frank Greenwald to help with structu plans and to reorganize the layout, along with enlarging w dows and doors along the back of the house to gain bet views of the garden and pond.

Cohen, who had worked as an interior designer so years ago, amassed piles of design books and magazi for ideas. And, at the annual Bridgehampton Antiques a Garden show, she found Ani Antreasyan selling stone sin garden vessels, lanterns, fountains, and other odd artifa from Turkey.

A native of that country, Antreasyan has sources for th exotic items, most of which come from Beaux Arts–style Eu pean houses in her homeland. In color and character th

This page: The exterior of the house is a butter-colored stucco combined with the plantings chosen by Ani Antreasyan, who had evergreens trimmed to look like Tuscan cypress trees. Opposite: The dining room walls were painted blue to match the color of Karen Cohen's eyes. Delicate Murano chandeliers from Italy are juxtaposed with a heavy walnut dining table.





This page: The living room is a study in tranquil hues and understated elegance. The old carved wooden doors (left) are from Indonesia. A local metal worker refurbished the rusted ironwork on them and the piece is now used to close off a bar area. Opposite: In the sunroom, a set of split-reed furniture was found at an antiques shop and re-covered with an Osborne & Little print.





resemble Carrera, but are actually made of Marmara, marble. Stylistically they corresponded to the look Cohen had been searching for, and she asked Antreasyan to come over and see her ongoing project.

"I wasn't expecting to see this kind of architecture in the Hamptons," Antreasyan recalls. "From the exterior, it already looked like a small Italian palazzo, just waiting to be revived."

Their collaboration had begun, and Antreasyan set off for Turkey to bring back pieces for Cohen. They focused on adapting old elements to fresh, newly constructed spaces; an instinctive response for Antreasyan, who tends to puts a historical spin on interiors, having grown up around Ottoman palaces and gardens filled with stone antiquities.

The pair scoured Manhattan and beyond: from the Brimfield fair to the Chrysler Building; from antiques shops to the flea market. [illegible] mission: to unearth pieces that had a certain patina; a well-worn beauty. This is evident in th house's grand entrance hall, where weathered columns serv as bases for tin urns that in summer are always filled wit freshly cut hydrangeas from the garden. The double stairwa has an expansive ceiling height, so a large mirror was installe to reflect a 19th-century Austrian iron-and-glass chandelier

The original living room ceiling was in bad condition. As needed to be levelled, they decided to add coffers, even thoug that idea was not in the plan. "We looked at the door and win dow moldings to match the profile for the ceiling," Hayflic explains. It was one of many decisions that he says were "mad on the spot, using the skills of the carpenters and contractor.

One remarkable piece of the original house was th Chinoiserie-painted wallpaper done years before. Wate damage and time had ruined all but one-third of what wa there. But Cohen was smitten with it, so she hired highl skilled painters to precisely match the existing patterns. The


The Great Book of Oriental Carpets
FLOWER GARDENS



This page: The kitchen is filled with light from panels of doors that open onto a cooking area and garden. The table is made from applewood, with metal folding chairs. Opposite: The outdoor dining porch has 10-foot-hig ceilings. The screens are framed in tinted gray mahogany surrounds and separated by pre-cast concrete columns. The custom dining table top is a fired-finish bluestone.



This page, left: The master bedroom is painted in a quiet Donald Kaufman hue of seafoam green. Italian lace covers the headboard, and all the bed linens were bought in Italy at the Pratesi outlet. Below right and opposite: Floors in the master bath are covered in mosaic tiles with a pattern copied from a photograph Karen Cohen took of a table top in Tuscany. For more details, see Resources.





succeeded brilliantly, and the newly revived wallpaper is undistinguishable from the original.

"The kitchen was done to honor Karen's incredible cooking," says Antreasyan. Along with all the modern amenities, an old-world atmosphere prevails. The wood floor was hand-painted in a two-tone gray-and-white diamond pattern. On the ceiling beams were created—using new wood—that look old and worn. "They cut four-by-fours and laid out a grid on the ceiling," says Hayflick. Then notches were cut, and the faux-beams were bolted to the ceiling. Hayflick went so far as to have holes drilled into the beams and, by hand, he added what looked like old pegs, which imbued the beams with a more authentic look of age. (The pegs were actually 1½-inch hard-wood dowels that Hayflick shaped and glued into the holes.) The wooden beams were then bleached and beaten with a hammer and chain to give a weathered look.

For the screened outdoor dining porch, Hayflick searched the Internet. He found a website for old barn wood beams from Canada and used them on the ceiling as well as in the porch off the living room. The rough-hewn barn wood serves as sturdy legs for the custom dining table.

The master bedroom and bath again reference the past. Towel bars were made from sections of rusty and neglected garden fences after Antreasyan found them. "They were lying in a stone yard in Istanbul, I knew if we painted them matte black they would look great with beautiful Italian linen hanging on them," she says.

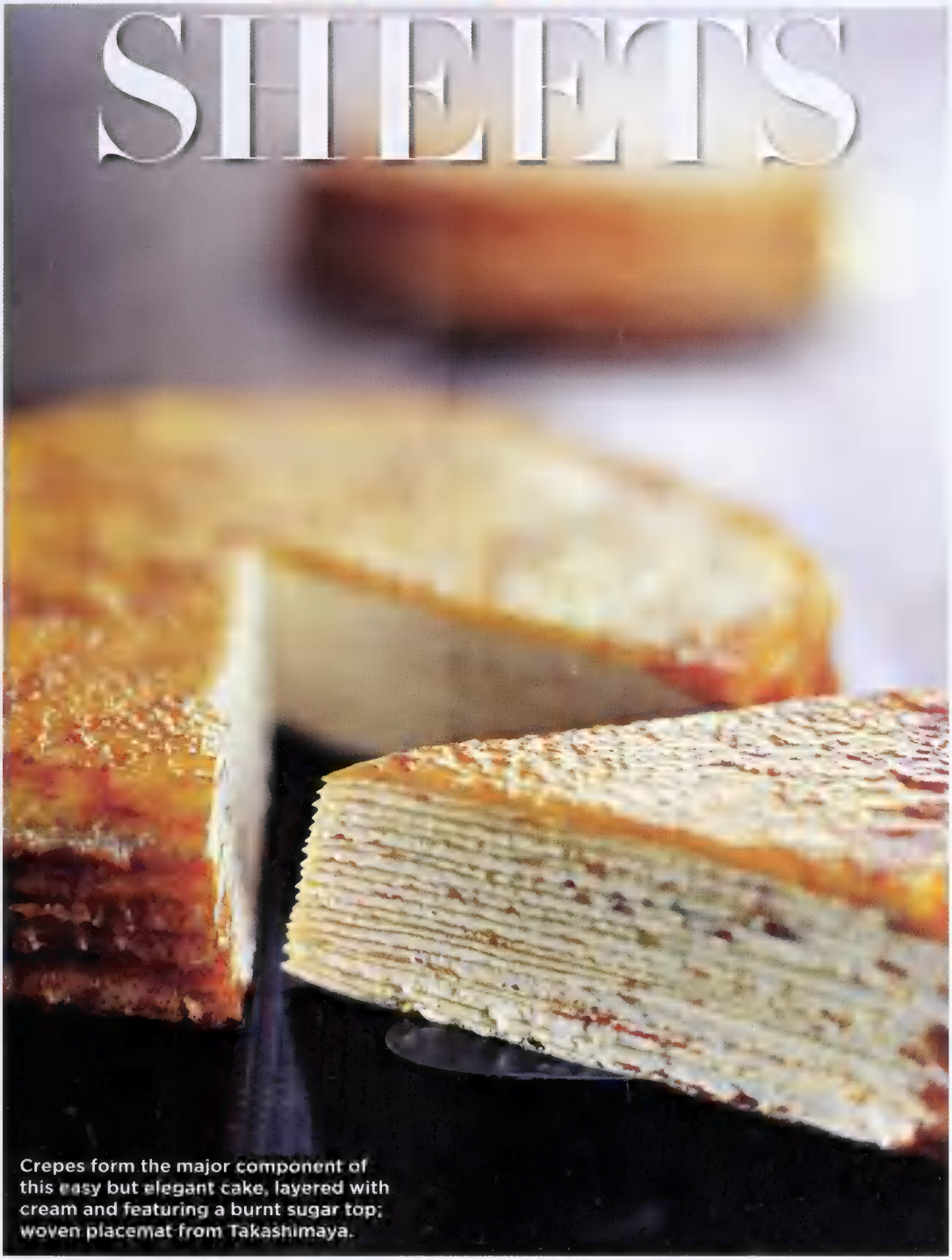
The imagination and ingenuity displayed in details like this are testament to Cohen, Hayflick, and Antreasyan's vision. Their reward is the house, reborn to evoke the warmth of an Italian family country villa; a home both perfectly detailed and well lived-in. ●





Crepes are ideal for unfussy entertaining because they can be made ahead of time and stored layered between sheets of parchment paper. Then they can be easily assembled into sweet or savory dishes.

# SIMPLE SHEETS



Crepes form the major component of this easy but elegant cake, layered with cream and featuring a burnt sugar top; woven placemat from Takashimaya.

The ultimate convenience food, crepes are quick to cook, can be made in advance, and form the foundation of myriad dishes, both savory and sweet

Producer: Mary-Ellen Weinrib  Photographer: Quentin Bacon





age: A crepe studded with fresh
makes a toothsome vehicle for
agus and morels; brown ceramic
from Takashimaya. Opposite: A
c combination of buckwheat crepes,
ed salmon, and crème fraîche gets
sh and tasty embellishment with
chive blossoms; suede limestone
kground from Ann Sacks.

# Recipes

## LADY M MILLE CREPES CAKE

*Adapted from the Lady M Cake Boutique, New York. Dip a knife in hot water before slicing.*

*For the crepes:*

- 6 tablespoons cake flour
- 1½ tablespoons sugar
- 2 eggs
- 3 tablespoons unsalted butter, melted
- 1 cup warm milk
- Vegetable oil

*For the filling:*

- 2 cups heavy cream
- 3 tablespoons sugar

*For the cake:*

- 15 to 20 crepes
- Cream filling
- 2 tablespoons sugar

Make the crepes: Sift flour and sugar together into a mixing bowl. Set aside. In a large bowl whisk eggs together, being careful not to overbeat. Gently stir in flour mixture until smooth. Stir in butter. Slowly stir in milk until just blended with the consistency of light cream—do not overmix. Cover bowl with plastic wrap. Let rest at least 1 hour.

Rub bottom of an 8-inch nonstick or crepe pan with vegetable oil and wipe it out with a paper towel. Place over medium heat. Ladle about 1 tablespoon of batter into center of pan. Tilt and rotate pan immediately to make the batter run around the edge and cover the bottom evenly. Pour any excess batter back into bowl. Cook until brown, about 20 seconds. Lift crepe edge with your fingers or a spatula. Cook other side about 10 seconds. Turn out on a plate. Repeat process with remaining batter (pan will probably not need to be greased again). Stack crepes separated between sheets of parchment paper. Crepes can be made ahead and kept for several hours, wrapped in plastic at room temperature, or refrigerated overnight. Makes 15 to 20 crepes.

Make the filling: Pour cream into a mixing bowl. Add sugar. Whip with an electric beater until soft peaks form.

Assemble the cake: Place a crepe on a turntable or plate. Spread a thin layer of cream mixture evenly across crepe. Lay second crepe on top. Repeat process until all the crepes are used. Do not cover top crepe with cream. Spread sugar evenly over top of cake with the palm of your hand. Caramelize sugar with a BonJour butane torch. Place cake in a refrigerator for several hours before serving. Serves 4 to 6.

## BUCKWHEAT CREPES WITH SMOKED SALMON, CRÈME FRAÎCHE, AND GARLIC CHIVE BLOSSOMS

*Adapted from* Vegetarian Suppers from Deborah Madison's Kitchen *(Random House, $28).*

- ¾ cup water
- ¾ cup milk
- 3 large eggs
- ½ cup buckwheat flour
- ¾ cup flour
- ¾ teaspoon sea salt
- ½ teaspoon sugar
- 3 tablespoons melted butter, plus extra for pan
- Smoked salmon
- Crème fraîche
- Garlic chive blossoms

Place water, milk, eggs, flours, salt, sugar, and butter in a blender. Blend until smooth, stopping after 30 seconds to scrape down sides of container.

Heat an 8-inch nonstick skillet or crepe pan and wipe a little butter over surface. Add ¼ cup batter and swirl around pan. Cook over medium heat until crepe edges are loose, about 2 minutes. Pick up with fingers and turn over. Cook second side until it no longer sticks, about 1 minute. Place on a plate. Repeat process. Makes about 12 crepes. Serve with smoked salmon, crème fraîche, and chive blossoms.

## HERB CREPES FILLED WITH GREEN ASPARAGUS AND MORELS

*Adapted from Marco Moreira, executive chef of Tocqueville, New York.*

*For the crepes:*

- 2 large eggs
- 2 egg yolks
- 1 cup warm milk
- ½ cup melted butter
- ¾ cup flour
- 2 tablespoons chopped chives
- Vegetable oil

*For the filling:*

- ½ pound asparagus, peeled and cut into 2-inch pieces
- 2 tablespoons extra-virgin olive oil
- 4 ounces morels, cleaned
- 2 tablespoons freshly grated Parmesan cheese
- Salt and pepper to taste

To make crepes: In a large bowl eggs, yolks, milk, and butter u smooth. Slowly add flour and mix u just combined. Stir in chives. Rub tom of a copper Mauviel 12-inch c pan with vegetable oil and wipe out paper towel. Place over medium h Ladle about 2 tablespoons of batter center of pan. Tilt and rotate pan im diately to make batter run around e and cover bottom of pan evenly. C until brown, about 1 minute. Lift ed with fingers or a spatula and turn cr Cook about 30 seconds. Turn out plate. Repeat process with remain batter, stacking crepes between sh of parchment paper. Makes abou crepes.

To make filling: Cook asparagu salted water for about 3 minutes. D and place asparagus in a bowl of water.

In a medium skillet, heat 1 tal spoon olive oil. Add morels and sa over medium heat for about 3 minu stirring constantly. Add enough w to cover morels by half. Simmer u liquid is evaporated and morels soft, about 5 minutes. Drain asparag Place asparagus and morels in a bo Toss with remaining olive oil. Stir Parmesan cheese, salt and pepper.

Assemble the crepes: Place herb cr in the middle of a plate. Top with ab 3 tablespoons filling and fold ov Serves 6. ■


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# savoring *summer*

**At long last, summer is here.** Who doesn't enjoy this more casual time of year when making dessert is as easy as serving fresh fruit on a plate? With produce at its peak and gloriously long days, summer entertaining doesn't have to be complicated. Consider these tips for easy summer get-togethers.



## simple entertaining

* The key to great summer meals is using the freshest ingredients cooked as simply as possible.
* Plain white plates always look good whether they're stacked on a brightly colored buffet table or placed on woven place mats for a casual outdoor brunch.
* Get the kids to help choose a backyard party theme, make invitations and decorations, and even prepare a favorite dish to share with everyone.
* Ask guests to bring a dish and delegate a task when they arrive. This helps to free up your time and cuts down on awkward moments at the start of your party.
* Save time by washing salad greens a day or two early. Dry with paper towels, place in GLAD® food storage bags and store in the refrigerator.



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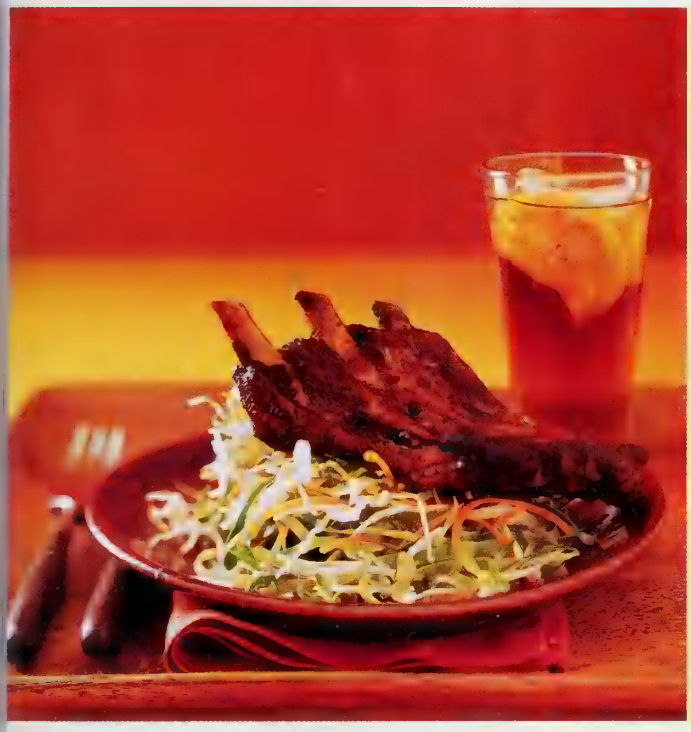



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# savoring *summer* meals

Great alfresco dining can be as simple as eating pizza outside or as elaborate as grilling lobster by the sea. No matter what's on the menu, everything tastes better outdoors. What better time to dust off the grill for a backyard barbecue? You can't go wrong with crowd-pleasing ribs like the ones featured in the recipe below.



## great grilling

* Nothing says "summer" like the inviting aroma of a charcoal fire. To keep food from sticking to the grill, brush it with a light coat of oil just before placing it on top of coals. For more grilling tips, visit www.kingsford.com.

* Grill vegetables to add smoky flavor. Try zucchini, asparagus and green peppers. They're great dipped in Hidden Valley® Spicy Ranch dressing.

* For easy, mess-free marinating, use gallon-size food storage bags like those from GLAD. Put meat and marinade in the bag, then squeeze out all the air before sealing. This method saves refrigerator space and cuts down cleanup time. For larger cuts of meat, use a pan and GLAD Press'n Seal™ wrap.

## savory barbecue ribs

MAKES 4 - 6 SERVINGS

- tablespoons paprika
- tablespoon coarse salt
- teaspoons dried thyme
- teaspoons chili powder
- ½ teaspoons onion powder
- racks (4 to 5 pounds) pork loin back ribs
- ½ cups KC Masterpiece® Barbecue Sauce

1. Dry rub: Combine paprika, salt, thyme, chili powder and onion powder in a small bowl. Line a cutting board or your countertop with a piece of GLAD Press'n Seal™ wrap, design-side up. Place ribs on top of sheet. Divide the rub and spread over both sides of ribs. Wrap in two new sheets of GLAD Press'n Seal™ wrap and refrigerate overnight.
2. Heat grill for indirect heat. Allow ribs to stand 20 minutes at room temperature. Remove ribs from GLAD Press'n Seal™ wrap.
3. Place ribs, bone side down, in center of grill directly over a drip pan. Cover and grill ribs over medium heat 1 1/2 to 2 hours, adding 5 to 9 briquets to each side of grill every 30 minutes. Pour 1 cup barbecue sauce into bowl for basting; set aside. During the last hour of grilling time, brush the ribs with some of the reserved basting sauce every 20 minutes until meat is very tender (discard excess basting sauce). Let rest 5 minutes before slicing into individual ribs. Serve with remaining 1/2 cup sauce.

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# savoring *summer* together

esn't get much better than being at the beach with your family on a beautiful day. Building
castles, watching the sunset or just playing in the surf all make wonderful memories.



## family fun

* If you haven't spent the last few months planning elaborate summer travel, don't sweat it. Even a day trip to the beach or a barbecue in the park can offer hours of quality time with your family.
* Extend any barbecue into a real celebration of summer by taking along a "s'mores" kit. Keep marshmallows, graham crackers and a few large chocolate bars (both milk and dark) in a family-size GladWare® container. It's perfect for camping trips, too.
* When traveling this summer, don't forget to pack snacks for the kids. Toss dried fruit, trail mix or pretzels into small GladWare® containers and stash them in backpacks and travel totes.

## voring summer sweepstakes

summer all year round on the Hawaiian Islands!
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nter, mail a plain 3" x 5" piece of paper hand-printed with your name, address, city, state, zip code, daytime
e number, email address (optional) and age to Savoring Summer Sweepstakes Entries, P.O. Box 7582,
ville, NY 11775-7582. Entries must be mailed in a stamped # 10 envelope. One entry per envelope.
epstakes ends on July 31, 2005.

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G SUMMER SWEEPSTAKES MAY 1, 2005 THROUGH JULY 31, 2005 OFFICIAL RULES - **NO PURCHASE NECESSARY.** VOID WHERE PROHIBITED. OPEN TO LEGAL RESIDENTS OF THE U.S.

ILITY: The Sweepstakes is only open legal U.S. residents who are 25 years of age or older as of May 1, 2005 s of the Sponsors, the Sponsor Affiliates or any of the members of their immediate family (defined as spouse, ther, in-laws, grandmother, grandfather, brother, sister, children and grandchildren) or same household of each are e to participate. This Sweepstakes is void in Puerto Rico, U.S. Territories and Possessions and where prohibited or by law and is subject to all applicable federal, state and local laws.

TO ENTER: On a plain 3" x 5" piece of paper, entrants may hand-print their name, complete address, daytime number, birth date and email address (if any). Entrants must mail their entries in a stamped #10 envelope to Summer Sweepstakes Entries, PO Box 7582, Melville, NY 11775-7582. Mail-in entries are limited to 1 entry per elope. Each entry must be hand-printed, postmarked by August 1, 2005 and received by August 8, 2005. Neither Company, APPLE Vacations, Oahu Visitors Bureau ("Sponsors"), Don Jagoda Associates, Inc., their respective mpanies, subsidiaries, affiliates and the directors, officers, employees or agencies, nor any of their respective r prize suppliers (collectively, the "Sponsor Affiliates") are responsible for lost, late, damaged, delayed, destroyed, ed, incomplete, illegible, mutilated or postage due mail. Photocopies, mechanically reproduced, forged or altered tries and facsimiles are void. Incomplete entries are not eligible. Mail-in envelopes larger than a #10 envelope omatically disqualified.

PRIZE AND APPROXIMATE RETAIL VALUE: One (1) Grand Prize—A trip for four (4) to Hawaii. Grand Prize includes five (5) night hotel accommodations (one (1) room based on quad occupancy and availability). Round-trip coach rtation in a promotional class of service from a major United Airlines airport nearest winner's home to Honolulu, ased upon availability. Six (6) day rental of a full-size car, based upon pickup at Honolulu International Airport upon inner will be responsible for all departure taxes, security fees paid prior to departure, rental car taxes, insurance approx. $50/person not including rental car taxes, fuel or insurance). (Total ARV up to $4,800.) The Sponsors e right to substitute the prize (or portion of prize) with prize of comparable or greater value if the prize cannot be es described for any reason. Once a vacation has been confirmed, all cancellation penalties are the responsibility of r. Blackout dates apply during peak season and holidays. Trip cannot be exchanged for cash. The passengers must alid picture ID/DL.

OM DRAWING/WINNER NOTIFICATION: The winner will be selected in a random drawing on or about August 15, n among all eligible entries received. Drawing will be conducted by Don Jagoda Associates, Inc., whose decisions and binding on all matters relating to this Sweepstakes. Odds of winning are dependent upon the number of eligible ceived. The potential Grand Prize winner will be notified by phone and/or mail and will be required to complete, return a notarized Affidavit of Eligibility/Release of Liability and, where legal, Publicity Release within 14 days of n attempt. If the potential Grand Prize winner's affidavit and release is not returned to the Sponsor within 14 days prize notification, the potential winner may be disqualified and an alternate winner may be selected. If prize ification is returned as undeliverable, such prize will be forfeited and an alternate winner selected. The Grand Prize responsible for any and all federal, state and local taxes.

5. GENERAL RULES: The Sponsors reserve the right at their sole discretion to disqualify any individual who tampers or attempts to tamper with the entry process or the operation of the Sweepstakes; violates the Official Rules; or acts in an unsportsmanlike or disruptive manner or with intent to annoy, abuse, threaten or harass any other person. Entrants agree to be bound by these Official Rules and the decisions of the judges. The Grand Prize Winner and respective travel companions must travel together on the same itinerary, including the same departure date, destination and return date and must have valid travel documents (i.e., photo ID) prior to departure, failure to do so will result in forfeiture of prize. Grand Prize must be used within one year from date awarded and is subject to availability and confirmation of reservations. Certain restrictions and blackout dates apply. Flight schedules are subject to change without notice. Once travel commences no stopovers are permitted, if stopover occurs, full fare will be charged from stopover point for the remaining segments including return of the trip. The Sponsors and the Sponsor Affiliates are not liable for any expenses incurred as a consequence of flight cancellation/delay. The Grand Prize winner's travel companions (or parent/legal guardian if a guest is a minor in his her state of residence) must execute a Release of Liability/Publicity Release (except where prohibited by law) prior to departure. Seat selection and timing of trip subject to availability and confirmation of reservations. Trip may not be combined with any other offer and travel may not qualify for frequent flyer miles. Car rental is subject to additional restrictions set forth in car rental contract. If winner does not meet rental car requisites/requirements, that portion of the prize will not be awarded. All incidentals, gratuities, travel expenses, taxes, ground transportation to and from winner's home residence and other expenses not specifically set forth herein are the responsibility of the winner's. Entrants agree to be bound by these Official Rules and the decisions of the judges. All aspects of the prizes nontransferable and substitutions allowed except at the Sponsors' sole discretion. No cash equivalent or exchange of prize is permitted (except at the Sponsors' sole discretion). The Grand Prize winner agrees to indemnify and hold harmless and waive any and all claims of liability of any kind whatsoever against the Sponsors and/or the Sponsor Affiliates, including any accident, loss, injury or death occurring or in any way related to the prize or use/misuse thereof or while traveling to and/or from a location to obtain or use the prize. Neither the Sponsors nor the Sponsor Affiliates make any warranty, representation or guarantee, express implied, in fact or in law, relative the use of the prizes including, without limitation, quality, merchantability and fitness for a particular purpose. Winners in accepting their prizes consent to the use of their names, addresses (city, state), photographs and likenesses for purposes of advertising, trade and promoting in any and all media on behalf of the Sponsors, without further compensation, except where prohibited by law.

6. GOVERNING LAW & VENUE: The California Courts (State & Federal) shall have sole jurisdiction of any controversies regarding the promotion and the laws of the state of California shall govern the same. Each entrant waives any and all objections to jurisdiction and hereby irrevocably submits to the venue of those courts within the county of Alameda, California.

7. WINNERS LIST: To receive a list of the winners, mail a self-addressed, stamped envelope, by December 1, 2005, to Savoring Summer Sweepstakes Winners Request, 4388 Tujunga Ave. #85, Studio City, CA 91604.

8. SPONSORS: The Clorox Company, 1221 Broadway, Oakland, CA 94612; APPLE Vacations, 115 East Gish Road, Suite 201, San Jose, CA 95112, and Oahu Visitors Bureau, 733 Bishop Street, Suite 1520, Honolulu, HI 96813.

9. ADMINISTRATOR: Don Jagoda Associates, Inc., 4370 Tujunga Ave, Suite 330, Studio City, CA 91604.


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 (continued from page 95)

laced by pebbles. Later the beaverboard on the ceiling e down and a wood finish replaced it, and a handsome ched-pine floor appeared in the living room. Soon after the ancient, extremely temperamental Wurlitzer juke box my daughter and I loved so much disappeared, without uch, as I remember it, as a family vote on its future. One a stunningly handsome koi pond appeared in our large very green backyard, because Jean had noticed that back e early 1980s when we lived in Japan for a time how much sure I took in watching these beautiful giant carp swim.

A house plays the roles you create for it. In the time I've d here it has had two separate but quite distinct incarnas, which in some odd way have merged into each other. The before our daughter was born, was as a writer's redoubt, ne and others. Lots of journalists and writers have visited extended periods, and my friend Jim Wooten wrote much *asher,* his fine book on Jimmy Carter, here. So many writers ed here in those earlier years that one year we had T-shirts e up that said "Coffin Street Writers Colony" on them.

A house, of course, is not so h a physical structure as it is orage place of memories. It's re friends, some of them now arted, came again and again for ners that were more often than warm and joyous. Jean Halberm is a very good, very serious k; Russ Baker once wrote a coln in *The New York Times* saying that she cooked so well one would have us to dinner because the other Nantucket es didn't want her in their homes sampling their food. re have been some grand meals here, including one when y Baldwin wanted to watch the marriage of Prince Charles Diana. We had one of the first VCRs on the island, so Jean e a brunch and Billy, whom I had never met, came, along n Nat and Marge Benchley. Jean was serving champagne I was making salty dogs—fine vodka with fresh squeezed befruit—and Billy, who had the wonderful quality of mak- you feel that you were smarter than you thought you were, ferred the salty dogs.

Another night, about ten years ago, Charles Kuralt and his ducer, Jim Houtrides, a serious food man, were here doing a e on me for the CBS *Sunday Morning* show, and Jean found that Charles had never met Russ Baker. That struck her as plain wrong; two great narrators of the American experie ought to know each other, she believed. She introduced n and cooked an unusually fine dinner that night, capped specialty of the house, deep-fried peaches. This was accomied by a great many bottles of a lovely rosé. Charles was an berant, generous man and he liked Russell, the food, and rosé, in no particular order. We practically had to load him into the van to get him home. The next day we went fishing and they tried to film me on the boat, and Charles was not at his best. If you look back at the old video clip from that piece—and I will admit that the water was a little rough that day—Charles seems to have completely disappeared from the boat.

Sometimes I wish we had kept a book recording every dinner party we gave over the last 26 years, listing who came and what Jean cooked. But that would be cheating, because it was never about keeping a record, even an informal one. It was always about a marvelous impulse, that of combining the pleasure of friends and food. The truth is we are better at friendship here than in New York because we have more time. This is where we've always been at our best as a family; we simply have more time and less pressure here.

The house's second incarnation began in 1980, when our daughter was born. It's where she came for the first time when she was about two weeks old and where over the years she grew up. She took her first steps here, helped by our young friend John Burnham Schwartz (then a teenager, now a successful novelist), who was reading to her and somehow sensed that she was ready to walk. He held the book he was reading out to her—she reached for it, and he backed up a step. She took another step, still reaching for it, and he backed up again. And so she walked. Her oldest friends come from here, including John Ray Vaughan, who at four loved nothing more than to go out to the airport and watch the planes take off and land, and who now flies jets for the U.S. Navy.

**THE TRUTH IS WE ARE BETTER AT FRIENDSHIP HERE THAN IN NEW YORK BECAUSE WE HAVE MORE TIME**

Our lives changed, and so did the use and function of the house. The mid-October departures from the island were curtailed by the new tyranny of our lives, a child's school schedule. There were fewer houseguests and they stayed for shorter periods of time. Dinner parties ended earlier in the evening.

Our daughter, like us, has come to love the house, perhaps even more than we do, because she has grown up in it. She thinks of this, rather than New York, as her real home, and she has made it very clear to us that she does not want us to sell the house—not ever, if at all possible—because it is her point on the compass as well. This is where people have watched her come of age, changing from the little girl in kindergarten to the young woman who teaches kindergarten. And she, the beneficiary of a kind of permanence I never knew as a child, sees herself raising children here and passing on to them the richness of family and friendships that we were fortunate enough to pass on to her. ●

*Pulitzer Prize winner David Halberstam is completing his twentieth book, which is about China's involvement in the Korean War.*

# Gardening's Grand Dame

**Gertrude Jekyll's design innovations—naturalistic plantings dictated by seasonality—changed the face of the field forever**



ALTHOUGH GARDENER Gertrude Jekyll (1843-1932) has a name that is legendary, many stumble over its correct pronunciation (JEE-kill), much as they do over the question of her relevance to the modern American gardener. But I would argue that even if few now build the elaborate English estate gardens Ms. Jekyll was known for, her skilled artistry, rebellious innovations, and great sense of humor still inspire us today.

Jekyll was first trained as a painter and artist in metal crafts and needlework, and she had been greatly influenced by William Morris and the Arts and Crafts movement. But when her eyesight began to fail she was forced to give up these exacting pursuits. Not cowed by the setback, she instead installed a darkroom in her house in 1885 and took up photography, at that time a recent innovation. She focused her lens mainly on landscapes, and the hobby allowed her to study them closely: eventually Jekyll used that perspective to design lush, cottagey gardens in a painterly manner.

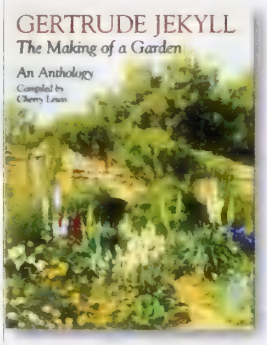
Jekyll's approach was diametrically opposed to the regimented style of gardening that was the order of her day. Carpet bedding was a convention in which ruglike plantings of annuals were moved in and out at the change of seasons. Jekyll countered that this "ingenious monstrosity" left the observer with "the chief impression that it must have taken a long time to do." She instead designed voluptuous gardens, layering and overlapping annuals, perennials, shrubs, trees, and bulbs with an artist's sophistication that used hot and cool color combinations in minutely orchestrated gradations. Plant material was grouped to make large swaths of color spill from geometric beds in a vivid riot of hues and tones.

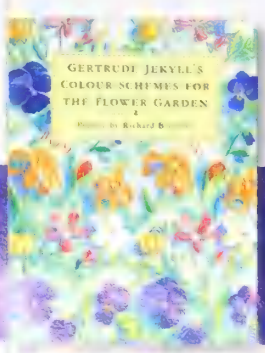
Jekyll proposed that seasonality is key to a garden's beauty. She taught that planning around spring bulbs, summer roses, autumn dahlias, and winter grasses produces vignettes with a temporary but highly desirable perfection. Her great lesson to the modern gardener is to feature small "flowery incidents" throughout the entire year.

Above: A field of flowers in t Jekyll-designe Lindisfarne Castle garden Northumberla England, illust her painterly approach.

Fittingly, Jekyll was sought after as a design partner. famously, in 1889 she met Edwin Lutyens. Although she 26 years older than the young architect, they launched a nership that resulted in hundreds of garden designs that bi the chasm between garden and architecture.

Sadly, many of Jekyll's gardens are now gone. But f nately, at age 55 she began writing books and quickly f twelve volumes to the brim with garden thoughts that vide insight into a lively personality grounded with a s of humor. In one, she laments that a favorite standard tree was ruined when her donkey, Jack, ate half of it. She addresses homespun matters with simple aphorisms: "A g crop of onions is a joy to the culinary corner of a garde heart." But it is her photograph of a bench strewn with s and shoes—hinting as it does of carefree visitors wande barefooted among borders—that perfectly illustrates her g est contribution to garden design: making casual and ac sible what had traditionally been staid, formal, and stiff. ●



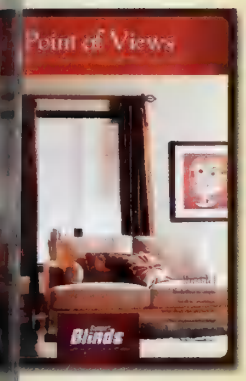

## PRINTED MATTER

Jekyll was a prolific author who wrote with alacrity about gardening. Several of her books (like those at left) are available at the Antique Collectors' Club (www.antiquecollect.com), and vintage copies are also fairly easy to find. Check out used bookstores or try Web sites like www.alibris.com and www.abebooks.com.



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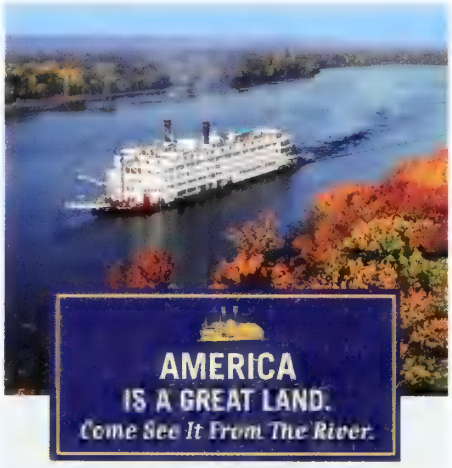



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## 54 PRETTY COOL

*Page 54:* **Chair**—Hickory Chair (M); 800-349-4579. **Fabric**—Travers (T); 212-888-7900. *Fabrics: Page 56:* **1.** Scalamandré (T); 800-932-4361. **2.** S. Harris & Fabricut (T); 212-838-5253. **3.** Duralee Fabrics (T); 800-275-3872. **4.** Quadrille Wallpapers & Fabrics (T); 212-753-2995. *Page 58:* **1.** Cowtan & Tout (T); 212-647-6900. **2. & 3.** F. Schumacher & Co. (T); 800-332-3384. **4.** Brunschwig & Fils (T); 212-838-7878.

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**The Laurie Smith Fabric Collection**—Hancock Fabrics; 877-322-7427. *Web site:* hancockfabrics.com.

## 64 ROOM TO GROW

*Designer:* **Alessandra Branca;** 312-787-6123. **All fabrications:** Anthony Lawrence-Belfair; 212-206-8820 and Custom Design Studio; 718-993-8370. **Custom lampshades**—Blanche P. Field; 212-355-6616. **Thomas daybed, dresser and hutch; Dana crib; Sleigh side table; Classic changing table; Ric Rac crib bumper skirt and sham; pink gingham fitted crib sheet; Payton floor lamp base; white Sabrina baskets and pink gingham liners**—Pottery Barn Kids (R,MO); 800-993-4923. **Glider**—Wicker Garden (R); 212-410-7001. **Fabric for window treatments; duvet; euro shams; tester over daybed,** Happy Valley in color 54 by Anna French—Sanderson (T); 212-319-7220. **Piping for window treatments, duvet, tester,** Ondine II in Azalee by Manuel Canovas—Cowtan & Tout (T); 212-647-6900. **Fabric for flange on euro shams,** Ondine by Manuel Canovas—Cowtan & Tout; see above. **Fabric for glider and bolsters,** Biaritz in pink—Scalamandré (T); 800-932-4361. **Piping for glider and bolsters,** Chelsea Canvas in Cameo by Laura Ashley—Kravet (T); 212-421-6363. **Fabric for tester lining, pillows, changing table skirt,** Mara Vista in fuchsia and cream; **trim on pillows**—Scalamandré; see above. **Fabric on lampshades,** Josephine in Azalee by Manuel Canovas—Cowtan & Tout; see above. **Wallpaper**—Brunschwig & Fils (T); 212-838-7878. **Carpet**—Stark Carpet (T); 212-752-9000. **Closet**—California Closets (R,T); 888-336-9709.

## 86 POWER FLOWERS

*Designer:* **Preston Bailey,** Preston Bailey Design; 212-691-6777.

## 116 SUMMER FUN

*Pages 116 to 123: Designer:* **Abby Yozell;** 617-345-0008. *Architects:* **Christopher Dallmus, Claudia Noury,** Design Associates; 617-661-9082. *Front parlor:* **Tole lamps;** Antiques on 5—Charles Spada Interiors (T); 617-951-0008. *Dining hall:* **Hurricanes** on wrought-iron console—Simon Pearce (R); 800-774-5277. *Kitchen area:* **Pendant lights**—Lucid Lighting (R,T); 888-605-8243. *Front hall:* **Chair**—Andrew Spindler Antiques; 978-768-6045. *Master bedroom:* **Cashmere throw**—Loro Piana (R); 212-980-7961. **Linens**—Anichini at ABC Carpet & Home (R,T); 646-602-3851. *Front parlor detail:* **Woven ragrug**—Hillary Anapol; 508-228-4873; nantucketweaver.com. **Fireside chair**—Andrew Spindler Antiques, see above. *Guest bathroom:* **Pedestal sink; fixtures**—Waterworks (R); 800-899-6757. *Web site:* waterworks.com. *Esme's bedroom:* **Headboard fabric**—Sanderson (T); 212-319-7220. **Bed cover and pillow fabric,** Ian Mankin Fabrics—Coconut Company (R,T); 212-539-1940. **Bedskirt fabric**—Osborne & Little (T); 877-322-7420.

## 124 LEAP OF FAITH

*Pages 124 to 131: Designer:* **Kenneth Brown;** kennethbrowndesign.com. *Bedroom:* **Chair,** vintage Stendig—Orange (R,T); 323-782-6898. **Silver ball**—Banchoff (R,T); 310-854-1845. **Leather ottoman,** by designer. **White vase**—Idea Space (R,T); 310-360-7140. **Small dish,** Murano glass—Retro on LaBrea (R,T); 323-936-5261. **Curtains**—Bonnie Price (T); 818-261-7523. *Dining/entry hall:* **Chair fabric** by Calvin Fabrics—Donghia (T); 800-366-4442. **Table,** by designer. **Wave vase; copper tray**—Banchoff, see above. **Curtains**—Bonnie Price, see above. **X-back bench** by Michael Smith—Thomas Lavin (T); 310-278-2456. **Wood drum stool**—Out of Asia (R,T); 310-204-1413. **Throw**—Restoration Hardware (R); 888-243-9720. *Kitchen:* **African vases**—Colburn Schwartz (R,T); 310-358-9025. **Wood bowls**—Banchoff, see above. **Wall tile,** antique travertine—Ann Sacks (T); 800-278-8453. **Cabinetry,** Macassar ebony—Ken Johansson (T); 310-815-1010. **Teak island**—Blue Print (R); 323-653-2439. *Living room:* **Red stool; Floor lamp,** both by Madeline Stuart; **red buffet,** by Michael Smith; **throw pillows; floral throw,** both by Rosemary Hallgarten; **copper accent table** by Gary Hutton—Thomas Lavin, see above. **Stools; sud benches; chair** by Christian Liaigre—Kneedler-Fauchère (T); 310-855-1313. **Wood carved side table; chaise**—Blueprint, see above. **Coffee table,** by designer. **Houndstooth throw; hand-loomed wool blanket**—Sur Design (T); 323-658-6160. **Rug,** Tibetan—Aga John (T); 310-657-0890. **Wood bowl**—Glass Garage (R); 310-659-5228. **Chrome reading light**—Fantasy Lights (R,T); 323-933-7244. **Draperies**—Bonnie Price, see above. *Bedroom:* **Sheets** by Muse; **pillows** by 12+H Night—Thomas Lavin, see above. **Nightstand,** by designe **Bench**—Out of Asia, see above. **Coral**—C burn Schwartz, see above. **Sculpture**—Ba choff, see above.. **Bedspread**—Statemer (R,T); 323-655-4521. *Office:* **Red lamp**—Jamie Young (M); 888-671-5883. **Murar lamps** by Steve Jenson—Thomas Lavin, s above. **Leather desk chair**—Emerson Troc (R,T); 323-653-5445.

## 132 LUSH LIFE

*Pages 132 to 141: Dining area:* **Table and cha fabric—Diamond Foam and Fabric (R,T 323-931-8148.** *Above mantel:* **Sconces; mi ror**—Licorne Antiques (R,T); 323-852-476 *Sitting room:* **Armchair fabric**—Fortuny (T 212-753-7153. *Master bedroom:* **Wallpaper**-Clarence House (T); 800-803-2850.

## 146 SEASIDE SANCTUARY

*Pages 146 to 151: Designer:* **Robin Bell, M Millen;** 212-753-5600. *Living room:* **Co fee table**—Mecox Gardens (R,T); 212-24 5301. **Sofa fabric**—Arabel Fabrics (T); 80 759-9808. **Armchair; ottoman**—Georg Smith (R,T); 212-226-4747. **Brass lamp an shade**—Vaughan (T); 212-319-7070. **Wicke dining chairs**—Coconut Company (R); 21 539-1940. **Carpet**—Stark Carpet (T); 212-75 9000. *Banquette:* **Seat cushion fabric**—Arab Fabrics; see above. *Guest bedroom:* **Fringe o chair**—Cowtan & Tout (T); 212-647-690 **Frames**—APF-Munn Master Framemake (R,T); 212-223-0726. **Carpet**—Stark Ca pet, see above. *Second bedroom:* **Tole candl sconce**—Vaughan, see above. **Wallpaper an bedskirt fabric**—Boussac (T); 212-421-053 **Carpet**—Stark Carpet, see above.

## 158 AMERICAN PALAZZO

*Pages 158 to 167: Designers:* **Karen Cohe** and **Ani Antreasyan. Ani Antreasyan**—Ar of Canyan Antiques and Garden Desig (R,T); by appointment: 212-722-5342. **A chitect:** Frank Greenwald; 631-329-156 *Hallway:* **Mirror**—Lorin Marsh (T); 212 759-8700. **Stair Runner**—Stark Carpet (T 212-752-9000. *Dining room:* **Chandelier** (C)—Venice to Paris (T); 212-980-066 **Rug**—Patterson, Flynn & Martin, (T); 212 688-7700. **Curtain fabric**—Rogers & Goff gon (T); 212-888-3242. *Living room:* **Sofa**—English Country Antiques (R,T); 631-537 0606. **Rug**—Patterson, Flynn & Martin see above. *Sunroom:* **Upholstery fabric**—Osborne & Little (T); 212-751-3333. **Ca peting**—Patterson, Flynn & Martin, se above. *Kitchen:* **Folding chairs**—Treillag (R,T); 212-535-2288. *Screened porch:* **Dinin chairs,** Maison Drucker—T&K French An tiques (T); 212-213-2470. *Bathroom:* **Mosai tile**—Stadium (R,T); 212-486-1811. **Bath tub**—BainUltra (M); bainultra.com.

## 168 SIMPLE SHEETS

*Crepes cake:* **Lady M Cake Boutique (R)** 212-452-2222. **Woven placemat**—Takashi maya New York (R); 800-753-2038. **Butane fueled torch**—BonJour (M); cooking.com *Buckwheat crepes:* **Suede limestone** annsacks.com. *Herb crepes:* Tocquevill restaurant; 212-647-1515. **Brown ceramic plate**—Takashimaya New York; see above **Crepe pan**— Mauviel (M); mauviel.com. ●

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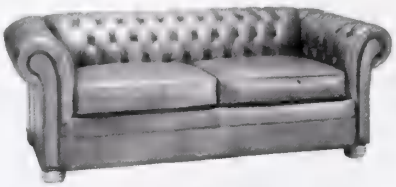
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# FINISHING TOUCH

## Clinging Vines

### A fanciful gesture brings a touch of summer indoors

The jasmine was in bloom, so designer Annie Kelly cut a few lengths of the vine and spun it around a vintage Italianate chandelier in the sitting room of the Hollywood house she shares with photographer Tim Street-Porter (you can see the same chandelier, unadorned, on page 138). "It's actually a tradition that was passed on to us by Eleanor de Witt, the former owner of the house, who told us that you could set a bowl of water into this metal chandelier and fill it with a cascade of flowers," says Kelly. "It's wonderful because you get this rush of scent as you walk into the room." The same idea could work over a dining table—just think of it as an uplifting centerpiece. *—Christine Pittel*



# Richard Meyer goes to Atlantic City to get away.




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